

BINGANG

Celebrating the
Life of
Bing Crosby
on the 20th
Anniversary
of His Death.



Club Crosby

Summer 1997

IMPORTANT ANNOUNCEMENT

Most of you have paid your dues for 1997, but some have not. On your mailing label, directly above your name, is the date your membership expires. We would appreciate payment as soon as possible after that date. ☐ If this box is checked in red, payment is overdue!

If the club is to remain financially stable, it is necessary that all members pay dues on a regular basis. We would not like to drop any members for non-payment, but it may become necessary to do so. If any of you are no longer interested in receiving *Bingang*, please drop us a note or postcard or letter.

Please follow these instructions for payment of dues:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send a check or money order for \$11.00, made out to Club Crosby, to:

Wayne Martin, Editor, *Bingang*
435 So. Holmes Ave.
Kirkwood, MO 63122-6311

U. S. postage stamps in denominations of no more than \$1.00 are also acceptable for payment.

Canadian members must pay in U. S. dollars by means of a postoffice money order or an international bank draft drawn on a U. S. bank. Canadian currency and personal checks on Canadian banks are not acceptable to our bank.

TO OUR MEMBERS IN EUROPE

Ken Crossland of W. Midlands, England, is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them to the members. Dues are \$16.00 and must be submitted to Ken in an amount equivalent to \$16.00 U.S. Send dues or notice of non-receipt of *Bingang* to:

Ken W. Crossland
9 Arden Drive
Dorridge
Solihull
W. Midlands B93 8LP
England

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA, NEW ZEALAND AND SOUTH AMERICA

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U. S. dollars. Personal checks will be returned, unhonored. Dues are \$16.00, and journals are sent airmail. Send your remittance, made out to Club Crosby, to:

Wayne Martin, Editor, *Bingang*
435 So. Holmes Ave.
Kirkwood, MO 63122-6311 U.S.A.

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**SUMMER 1997**

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Bingang is published semi-annually (usually in July and December) and is published for its members by Club Crosby. Articles for publication, as well as membership dues and subscription inquiries, should be sent to the editor at the Kirkwood address. Letters intended for the president should be sent to the Battle Creek address. Copyright is not claimed for original articles, and they may be reprinted in other publications, provided that credit is given to Club Crosby.

Readers Write

Hi, Wayne!

I am pretty upset with you, Wayne. When the winter 1997 *Bingang* arrived in the mail all my plans for the day got put on hold until I could read every word. You cost me several hours sleep and some projects done in haste. I think my favorite article was Greg Van Beek's story on Alan Fisher.

The next time you drop by the Bing site you will find a "complete" discography of Bing. I kept asking around for someone who might have it already on disc, but finally concluded I would have to type it all myself. It went rather fast — I completed it in about four days. Now I have Carpal Tunnel Syndrome! I get a lot of questions regarding whether Bing recorded a certain song. Now they can answer their own questions.

The Bing site continues to be the most visited site at KCMETRO. In December we got more than 1300 requests to download the WAV file of "White Christmas"!

STEVEN W. LEWIS, Roeland Park, KS.

Dear Wayne,

I deeply thank you and your associates at *Bingang* for putting out such a power-packed winter 1996-97 issue in the anniversary of Club Crosby. And this is true regardless of my own story, which I was amazed took only one very concise page.

Together with all the Bing books "on the drawing board," all the CDs being issued, and the Internet-gotten new members, we are sure to carry Bing's total legacy and voice into the new millenium, 2000, and on. Those of us "left" from the 30s are glad about that.

In closing, I ask Heaven's mercies and blessings upon all of you, old and young, in our united devotion to Bing, the "musical voice for all seasons."

CARMEL GENE GALLEGOS, Tacoma, WA.

Dear Wayne,

I'm wondering if now is the time to start lobbying MCA to issue the complete Decca Crosby as a CD collection. It would have to be a premium price collection to make it viable. I think MCA-Decca owes it to Bing to preserve his entire Decca output digitally. After all, he made Decca, and the sides he recorded for them are a big and important slice of American musical history.

There are still quite a number of unissued sides which will be lost one day unless there is an issue of this kind. Record companies don't keep everything forever.

I think I'm right in saying that everything Sinatra, Presley and the Beatles recorded is available on CD, and so it should be with Bing. In fact, more so. Surely there are enough people around the world who remember him well enough to support such an issue. If we all write to MCA-Decca, they might see the light.

GRAHAM READE, Novar Gardens, South Australia

Dear Wayne,

I'm just finishing the 1997 *Bingang* magazine, because I wanted to read the 1995 and 1996 issues that you had sent. BOY! I loved them all. They have put great joy in my heart to know that people could still feel as I do after all these years.

My daughter kids me a lot, saying, "I'll bet Elvis never had a fan as true as you, Ma." Imagine being such a loving fan since 1931 and then only 12 years old. Lucky Bing. (No, it's lucky *me*!)

I will protect Bing's name as long as I live, and thank you for the *Bingang*, everything. I'm sorry for people who didn't know him and weren't born early enough to enjoy him.

MARY MONTALTO, Methuen, MA.

Dear Wayne:

Bing Crosby collectors are apparently similar to ordinary mortals, after all. So many have departed and so many more of us are moving into position for take-off. Why do I find this startling? I have always been aware that we sometimes thought of other things than Bing-Music. Not much nor often but occasionally mundane, practical, everyday things do intrude.

When Bill Osborn died the other day, brutal, confusing reality stopped me cold. Bill had been for 25 years a close and personal friend of my wife, Molly, and me. Our relationship covered much more than Collecting. We shared our September birthdays, one place or another, for decades. We guested in each other's homes, drank each other's liquor (Scotch), visited each other's towns and, generally, made a longtime happy thing out of it all.

Now, suddenly, he's gone and that is that. He was an important Crosby Person, getting started in radio as a youngster, thanks indirectly to Bing, and remained active, worldwide, the rest of his life in our game. Of course I won't be the only collector who will miss him and the help he gave us all. "That guy in Seattle who has all the Crosby records" is going to be missed by thousands. The loss of a good and valuable friend is always startling.

Incidentally, Bill's son, Jamie, telephoned to tell me that his Dad's collection will go to Gonzaga.

VERNON WESLEY TAYLOR, Portland, OR.

Dear Wayne,

My appreciation and congratulations for the splendid improvements in the recent issues of *Bingang*.

It remains one of the few magazines I receive that isn't looked over while I'm walking in the house from picking up the mail. You not only don't fail to disappoint, you always surprise.

Keep up the great work!

LAURENCE J. DOYLE, Hartsdale, NY

Complete addresses are not printed unless requested by the letter writer.

The Editor's Page

TWENTY YEARS AGO. In a couple of months we will be observing the twentieth anniversary of Bing's death on a golf course in Spain. In a way, it seems like a very long time ago. All of us are twenty years older (except for those among us that were not yet born when Bing died), and a lot of things have happened in our lives. Some of us have married; some have passed on; some have lost their spouses, parents and dear friends; some have had children and grandchildren born in that period of time. Life has gone on, as it always does for those who live through it. One thing we have all shared is our love of Bing and our determination that his name will not be forgotten. This club and this newsletter are proof of that.

And so, Bing, we dedicate this issue to you, with our deepest devotion; and we celebrate your life on this earth and the pleasure that you gave to us all. We promise to continue to promote your cause and your name to the world as long as any of us are able to do so.

OUR ASSOCIATE EDITOR. We are pleased to announce that Dieter B. Pressler of Anacortes, WA has agreed to be our Associate Editor. Details have not all been worked out, but we expect they will be before long.

Dieter emigrated to the U.S. from Germany after World War II and has been a fan of Bing's for many years. He is not only a collector but is a Bing Crosby scholar. We are looking forward to working with him.

If you want to drop him a note, his address is 1004 Commercial Ave. #331, Anacortes, WA 98221.

WE ARE ON LINE! Having tired of his clunky old 286 computer, your editor decided to invest in a new Sony machine. It has 2 1/2 gigabytes hard disk memory, Windows 95, sound card, speakers, and the works. All of this runs very fast, and sometimes outwits your editor, but it is a joy to work with.

The best part of it all is that we are now "on line" by way of America On Line and can pick up info from the World Wide Web. The resources available are truly amazing. Another benefit is that we can send and receive e-mail, which moves at the

speed of light (well, almost!) and saves a lot of envelope addressing, licking and stamping. Our e-mail address is: WMartin210@aol.com. If you are also on line, please feel free to e-mail us. We would like to have your address for the files.

It should be mentioned that the computer itself was paid for personally by your editor and that no club funds were used for its purchase. The club will buy the computer supplies that it needs, such as paper and ink cartridges, as we did before. Also, we are asking the club to pay half the cost of being on line (about \$10 per month).

Now, finally, your editor can punch in Steve Lewis' home page without walking down to the public library. He has already been able to help some members and non-members with Crosby info through Steve's bulletin board. If you haven't tried it yet — and I'm sure most of you with computers have — here is the address: <http://www.kcmetro.cc.mo.us/pennvalley/biology/lewis/crosby/bing.htm>. You will find a wealth of Crosby information there.

The site continues to bring in new members for us, and we are all very grateful to Steve for the work he has done to set up this service.

THANKS FOR THE STAMPS. In our last issue, we asked members to enclose postage stamps, especially if their letters required an answer. The result has been gratifying. We received a lot of them. In fact, we have not had to buy *any* stamps after the issue went out. This is a lot of help as far as the budget goes, and it is much appreciated!

THE CROSBY COLLECTION. Part Five, the final volume of *The Crosby Collection*, by Fred Reynolds, has just been issued and is available from the International Crosby Circle through Wig Wiggins in the U.S.A. This part covers Bing's commercial recordings from 1961-1977 and completes the monumental task of searching out and annotating all of Bing's work in the recording studios. The set is a "must" for all serious Crosby record collectors.

The cost of the last volume is \$30, postpaid. Wig also has a limited number of the other four volumes. If you haven't acquired this set, now is the time to do it. Write to F. B. Wiggins, 5608 N. 34th St., Arlington, VA 22207.

Mayne

Bing's Road To Stardom

By Mark Scrimger

This spring marked the much-awaited release of Festival Film's *Bing Crosby's Road To Hollywood* video. This ambitious project by Ron Hall and Bob De Flores is certainly a delight to behold. Tracing Bing's early career from The Musicaladers in Spokane to his eventual success as a recording artist, radio performer, and Paramount Pictures star, it features many rare and memorable film clips. As their compilation shows, Bing appeared in many short films and/or had short scenes in several full-length films on his road to stardom. This article highlights the almost forty songs Bing sang on film prior to and just after the release of his first feature film, *The Big Broadcast*, in 1932. These vintage Crosby performances certainly invite repeated viewing.



REACHING FOR THE MOON (United Artists, 1930)
•WHEN THE FOLKS HIGH UP DO THE MEAN LOWDOWN



KING OF JAZZ (Universal, 1930)

- MUSIC HATH CHARMS
- MY LORD DELIVERED DANIEL
- MISSISSIPPI MUD
- SO THE BLUEBIRDS AND THE BLACKBIRDS GOT TOGETHER
- A BENCH IN THE PARK
- HAPPY FEET



TWO PLUS FOURS (Pathé, 1930)

- THE STEIN SONG (Scat and Parody versions)



CONFESSIONS OF A CO-ED (Paramount, 1931)

- OUT OF NOWHERE
- YA GOT LOVE



CHECK AND DOUBLE CHECK (RKO, 1930)

- THREE LITTLE WORDS



"SING,
BING,
SING"

featuring
**BING
CROSBY**
WITH
**FLORINE
McKINNEY
IRVING
BACON**

*a Mack Sennett
Star Comedy*



THE MACK SENNETT SHORTS (1931)

I SURRENDER DEAR

- I SURRENDER DEAR
- AT YOUR COMMAND
- OUT OF NOWHERE
- A LITTLE BIT OF HEAVEN

ONE MORE CHANCE

- JUST ONE MORE CHANCE
- WRAP YOUR TROUBLES IN DREAMS
- I SURRENDER DEAR (MAGIC C.O.D.)
- I'D CLIMB THE HIGHEST MOUNTAIN

DREAM HOUSE

- DREAM HOUSE
- IT MUST BE TRUE
- WHEN I TAKE MY SUGAR TO TEA
- MERRILY WE ROLL ALONG

BILLBOARD GIRL

- WERE YOU SINCERE
- POP GOES THE WEASEL
(WE'RE ON OUR WAY TO BENSONHURST)
- FOR YOU

SING, BING, SING

- BETWEEN THE DEVIL AND THE DEEP BLUE SEA
- IN MY HIDEAWAY
- SNUGGLED ON YOUR SHOULDER (PARODY)
- LOVABLE

BLUE OF THE NIGHT

- WHERE THE BLUE OF THE NIGHT
MEETS THE GOLD OF THE DAY
- AUF WIEDERSEHEN, MY DEAR
- MY SILENT LOVE
- EV'RY TIME MY HEART BEATS



PARAMOUNT ON PARADE
(Z2: No. 2, 1932)

- AUF WIEDERSEHEN,
MY DEAR



PARAMOUNT ON PARADE
(Z3: No. 1, 1933)

- DOWN THE OLD OX ROAD





PLEASE (Paramount, 1933)

- YOU'RE GETTING TO BE
A HABIT WITH ME
- I DON'T STAND A GHOST OF
A CHANCE WITH YOU
- PLEASE



So tired, but it's the old Bing . . .

By Phil Rich (from The Argus)



Bing and Kathryn sing "My Cup Runneth Over" during Bing's final concert ever at Brighton, England, October 10, 1977.

BING CROSBY breezed into Brighton yesterday. But if you were not among the thousands who packed into the Brighton Centre for his one-night show, your chances of spotting the Old Groaner were slim.

He arrived late yesterday afternoon and went straight up to the centre's executive suite — and stayed there, resting, until the start of the show.

"He was quite shattered after his tour of the North and two weeks at the London Palladium," said tour organizer Mr. Harry McBride.

But there were no signs of exhaustion during the three-hour concert; he was on stage throughout the second half.

Effortlessly and easily he crooned his way through song after song, from the modern "The Way We Were" back to "True Love," "Blue Skies," and even a rather premature "White Christmas." And it ended with a

During the 20-minute interval Bing posed for pictures backstage with another veteran, Gracie Fields, who is in this country doing television work and had come to Brighton especially for the show.

FRIENDS

"We're old friends," said Gracie. "We used to appear as guests in each other's radio shows years and years ago."

Bing also found time to meet the Mayor of Brighton, Coun. Mrs. Hilary Somerville, and other civic representatives.

Last word from Coun. Alfred Feld, chairman of Brighton Amenities Committee. He said the Centre, described by Bing during his show as "this beautiful auditorium," had now proved it could provide top-class entertainment.

"The show was a sell-out," he said. "It broke all records and should bring a handsome profit."

So Smooth! The Two Mr. C's

By Greg Van Beek

Of all the Crosby "disciples" -- those male vocalists who began singing in the style of Bing -- no one has come closer to his dulcet tones and easy-going manner than Perry Como.

As Perry approaches his 85th birthday and celebrates over 60 years in show business, it only seems fitting to look back at his life and career and, of course, his performances with his friend and mentor, Bing Crosby.

Perry grew up in the small coal-mining town of Canonsburg, Pennsylvania. By age 10 he was serving a barbering apprenticeship, and he opened his own barber shop at the age of 14! Even then, Perry loved music and loved to sing. It has been reported that he would serenade his customers as he clipped and cut. Of course, Bing soon became his top favorite artist, the one he idolized.

Over the years, Perry has always been candid in saying that any success he has achieved he owes to Bing. Just recently, Perry's long-time conductor and arranger Nick Perito said to me, "Perry has always told me if it hadn't been for Bing, he would still be cutting hair, and Sinatra would still be flipping pizzas!"

After singing with the Freddie Carlone Band for a time, Perry's big break came with Ted Weems and his orchestra. He was on his way, and people were starting to take notice. After the Weems orchestra disbanded, Perry returned to Canonsburg, intending to take up barbering again. This was in the early days of World War II, and manpower shortages and transportation problems brought the big band era to an end.

Perry didn't remain jobless for long. First there was an offer from CBS to star on his own radio show, then RCA Victor records signed him to a recording contract in 1943. He stayed with RCA until 1987. His first solo hit was a tune called "Goodbye Sue." It shot to number 1 on the charts. A string of hits followed, including "Till The End Of Time," "Temptation," "Prisoner of Love," "Because," "Don't Let The Stars Get In Your Eyes," "Magic Moments," "Catch A Falling Star" and scores of others.

In 1944 Perry Como began an NBC radio series called *The Chesterfield Supper Club*. He would continue this until 1949, when the show switched to television.

Perry also made several films, including the highly successful *Words And Music* in 1948. Unlike Bing, he disliked the routine of making films -- the sitting around for hours for a two-minute shot. Television was the niche Perry was searching for, and he thrived on it, having a top-rated weekly show until 1965. He then starred in numerous TV specials, most notably the annual Christmas specials, which were second in



Drawing from Broadway LP BR-123

popularity only to Bing's. These continued through 1986. Starting in 1960, and each consecutive year, Perry took the Christmas specials "on the road," traveling all around the globe spreading Christmas cheer. In 1994, he continued the tradition and took the show to Dublin, Ireland.

Perry Como was a guest star on two of Bing Crosby's radio shows for Chesterfield in April-May, 1950. On both programs they sang a beautiful duet of the song "A Dream Is A Wish Your Heart Makes" from Walt Disney's *Cinderella*.

The following year, Perry, Bing, Bob Hope and Arthur Godfrey appeared in a short color film called *The Fifth Freedom*, which promoted Chesterfield cigarettes (currently available on a Festival Films videocassette).

Bing made several albums and singles for RCA records between 1957 and 1960, so it is unfortunate that he and Perry never recorded a song together. We were treated to some "live" duets when Bing invited Perry to join him on his February 29, 1960 ABC-TV special. The two "Mr. C's" blended voices so perfectly it was hard to tell when one or the other was singing!

Bing returned the favor and guested on Perry's Kraft Music Hall TV show on March 16, 1960. Bing said it was good to be back at the old Kraft Music Hall, which had been his home on radio for ten years. It is safe to say that Bing upstaged Perry on his own show! During a medley in honor of St. Patrick's Day, Bing brought the house down singing his old hits "MacNamara's Band" and "Too - Ra - Loo - La - Loo - Ral."

While Bing and Perry remained good friends, playing golf together often, these two 1960 television shows were their last performances together.

On October 15, 1977, Perry was in London doing a TV special. Joe Bushkin was in the next studio recording the string section for a song Bing had recorded 11 days earlier. Just one day after Bing's death, it was a sad occasion -- to say the least. Perry stood by Joe, listening to the playback, and when it was finished, he said simply, "Joey, I know how you feel."

Judging by his kindness in sending Club Crosby an inscribed photo for its 60th anniversary, it is obvious that Perry still holds Bing in high regard -- as we all do!

Readers who would like to know more about Perry Como are urged to write to his fan club: Perry Como Circle, Martha Gerhard, President, 943 Crawford St., Bethlehem, PA 18017.

OCTOBER 1977 HEADLINES

**Sweet Singer
For All Seasons**
Bing Crosby: 1903-1977

Bing Crosby Dies at 73

**Bing sang and
joked right up
until the end**

**Bing Crosby's Son
Arrives To Bring
Dad's Body Home**

**Bing Crosby, 73, Singer,
Tycoon, and Easygoing Guy**

**BING CROSBY DIES
OF HEART ATTACK!**

They all remember Bing

Sadness and fond reflection

3,000 Pack St. Patrick's for Crosby Mass

**Bing Crosby Dies; Crooner Made
It Big In All Media, Save Legit**

**Smiles Instead of Tears at Bing's
Funeral--It Was His Final Wish**

***A Lullaby
For Crosby***

... the blue of the night. . .

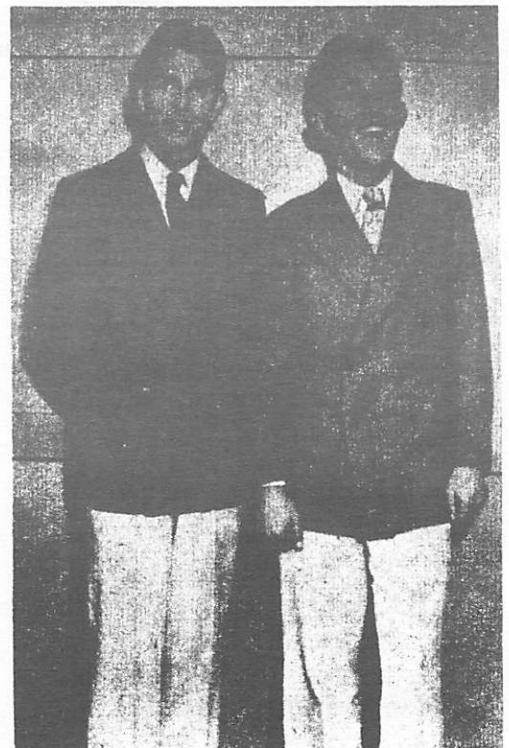
A chapter from the 1956 book *What a Year!* by Joe Alex Morris. Copyright by Harper & Bros.

Nineteen Twenty-nine was a hell-raising year for Americans . . . for Harry Lillis Crosby, a relaxed young man with an unusual voice and a remarkable sense of rhythm, with an inclination to drink too much bootleg liquor and a disinclination toward taking life seriously.

As a boy in Spokane, Washington, he had played cowboy games with great enthusiasm and pursued imaginary Indians with a toy pistol, aiming and shouting: "Bing! bing! bing!" For this, or perhaps for some other reason, he was nicknamed Bing. The Crosbys had seven children but not much money. Bing was good at sports and not bad in an alley fight, but he also worked—driving a grocery truck, janitoring in a club, sorting mail at the post office, lumberjacking until he hacked his own leg with an ax. He wanted to be a lawyer and was studying law at Gonzaga University when a young friend named Al Rinker, leader of The Musicaladers dance orchestra, lured him away in the early 1920's to play the drums. Bing had to buy his drums on the installment plan, but it was worth it one night when they let him step up front and sing a chorus of "For Me and My Gal." He was nervous and his voice wavered, but he was on his way.

For the next half-dozen years, however, he wasn't sure which was his way. In 1925, Bing and Rinker formed a vaudeville team—Two Boys and a Piano—singing hot rhythms, Al at the piano and Bing beating a cymbal with a drumstick or sometimes using a kazoo which he moved in and out of a tin can to get a trombone effect. They went in for a kind of gibberish that became known as scat-singing, usually ending with a yowling boodle-dee-boo and yodle-dee-yo that was regarded as "hot stuff" at the time. Driving a decrepit, twenty-four-dollar jalopy, they got to Los Angeles and got a booking on the Franchon and Marco vaudeville circuit. Bing kept introducing new touches in his songs. Sometimes he hummed part of a chorus. Sometimes he put in "my boo-boo-boo" stuff. One night Paul Whiteman caught their act and offered them three hundred dollars a week to join his orchestra at the Tivoli Theater in Chicago. Whiteman was the country's best-known band leader. He had sponsored "symphonic jazz" at a concert in New York for which George Gershwin had written "Rhapsody in Blue." When he tapped a young singer with a signed contract, it usually meant success.

But Bing wasn't just another young singer. He was an expert golfer. He was good with his fists. He played top-notch pool. He liked crap games, fishing expeditions and a good time. He was quick-tempered one day and indifferent to everything the next. Sometimes he didn't show up for performances. He had many excellent qualifications for becoming a pleasant but confirmed bum.





In Chicago, Bing and Rinker did well enough with Whiteman. In New York, they flopped and were withdrawn from the orchestra's appearance at the Paramount Theater after two days. Whiteman was patient. He had to go to Europe, but he arranged a vaudeville tour for them as the Rhythm Boys, with a hot piano player named Harry Barris. The Rhythm Boys raised hell all around the circuit. They got on the wrong trains. They missed dates due to hangovers. They lost their shirts in crap games. Bing expected to be fired when Whiteman returned, but instead the bandleader offered him a solo in his forthcoming movie, *The King of Jazz*.



They had hardly arrived in Hollywood when Bing went to a party, got involved in an automobile accident that wasn't his fault, was arrested and ordered to appear three days later in court on charges of reckless driving and suspicion of drinking. He played golf that day and walked into court wearing a bright orange sweater, green plus-four knickers and checkered stockings. Bing was color-blind, but the judge wasn't.

"Had you been drinking?"

"I'd had a couple," Bing replied in a cocksure manner.

"Don't you know about the prohibition law?"

"Nobody pays much attention to that."

"Sixty days in jail. Next case."

Bing went to jail and another singer got the solo part in *The King of Jazz*, although friendly jailers later let him go under escort to the studio and the Rhythm Boys did a small bit in the movie. Bing made another tour with Whiteman's band. He was a fairly constant headache and they soon parted company in reasonably friendly fashion. It looked as if Bing had decided that his way was down—but he hadn't, because in a night club one evening in 1929 he saw a blonde named Wilma Wyatt of Harriman, Tennessee. She was introduced as Dixie Lee, a promising young actress. They fell in love promptly. Everybody from the studio boss to the night club doorman warned Miss



BING CROSBY



Rise to Stardom
1930-36

A MUSICAL VOCAL PREVUE

Master of Ceremonies & Vocals -- Donald Mounce

Piano -- Betty Fountain

Monday, February 3 -- Noon

Campbell Senior Center

155 High Street • Eugene • 682-5318

Wednesday, February 12 -- 1 pm (Doors Open 12:40 am)

River Road Park Building

1400 Lake Drive • Eugene • 688-1152

Friday, February 28 -- 7:30 pm

Ya-Po-Ah Terrace -- 2nd Floor

350 Pearl Street • Eugene • 342-5329

ALL SHOWS FREE

A LETTER FROM DONALD A. MOUNCE:

Hello, Wayne,

I have just finished performing a musical vocal act of the early years of Bing Crosby. All shows were good. We had about 50 people for the first show, the second show was about 85 and the last show 125. The audience's age ranged from 45 to 75 years.

Lloyd Zimmer (another member of Club Crosby) is also from this area and has a radio show on Sunday night from 8:30 to 11:00 p.m. It is called "The Sunday Swing Shift." He is a devoted young Bing Crosby fan, as I am. He saw the blue and yellow poster (shown above) in the Eugene Mall Shopping Center. He and his wife came to all three shows. For three weeks in a row he plugged the Crosby show.

Enclosed is a tape of Lloyd's 91.9 FM radio show. It reaches about 200 miles in range.

I'll be on Lloyd Zimmer's show for an hour on March 16, 1997 for an interview about Bing Crosby.

Your friend, Don Mounce.

HOT PROPERTY A Rancher? You Herd It Here First

By Ruth Ryon

TIMES STAFF WRITER

JERRY VAN DYKE, who plays assistant coach Luther Van Dam on the ABC sitcom "Coach," and his wife, Shirley, have listed their Toluca Lake home, owned by Bing Crosby in the 1930s and '40s and by Andy Griffith from the '70s to the '90s, at about \$2.7 million.

The home is also the 1996 Design House of the Assistance League of Southern California and was refurbished by 20 designers and eight landscape architects. It is open today and Tuesday-Sunday through Nov. 3, to benefit the 10 community-based organizations supported by the League.

"I love it," Van Dyke said, referring to the way the house looks now.

Built for Crosby in 1936, the home sustained major damage twice. The first time was in 1943, a year after Crosby sang the song "White Christmas" in the 1942 movie "Holiday Inn." Faulty Christmas tree lights caused a fire, prompting the actor and his family to move. Then in 1994, a year after the Van Dykes bought the house, the Northridge earthquake destroyed four chimneys and collapsed the roof.

"We lived in it and the pool house for 2 1/2 years as it was," Van Dyke said. "And when I bought it from Andy, it wasn't in great shape. He had lived in it for 20 years. I had started to fix a few things before the earthquake, but I never knew how long the series would go."

Now, however, he has decided to leave "Coach," which began in 1989, after this season. "I'm negotiating to do a movie. So I'm not saying I will retire, though I'm 65," he said. "My [older] brother, Dick, said he was going to retire after 'The Dick Van Dyke Show' [which ended in 1966], and look at him." He stars in the series "Diagnosis Murder."

Jerry Van Dyke and his wife are planning to spend more time on their 500-acre cattle ranch in Arkansas, her home state. And they may go more often to their Cancun retreat.

"But we don't need all of these places," he said, "and it's just my wife and I in this big house." The colonial-style home has six bedrooms, a library and breakfast room in 7,100 square feet. The two-acre estate also has a two-bedroom guest house with a kitchen, a cabana with a kitchen and a bath adjacent to the pool, a tennis court with two pavilions and several gardens.

The house and gardens will be open from 10 a.m. to 4 p.m. Tickets are \$17 at the door.

From the LOS ANGELES TIMES, October 20, 1996. Edited for space. Courtesy of Charlie Baillie.

Dec. 16, 1931. "Dinah." Brunswick E37474-A.
 Feb. 29, 1932. "Shine." Brunswick B11376-A.
 Jan. 26, 1933. "My Honey's Lovin' Arms." Brunswick B12992-A & B.

On Radio

Jan. 1, 1934. *Woodbury Soap Show*. CBS.
 Jan. 1, 1935 to May 26, 1935. The Mills Brothers were regulars on Bing's *Woodbury Soap Show*. CBS.
 Dec. 29, 1948. *Philco Radio Time*. ABC.
 Nov. 9, 1949. *Bing Crosby Show for Chesterfield*. Also with Ella Fitzgerald. CBS.
 Feb. 20, 1952. *Bing Crosby Show for Chesterfield*. CBS.

On Television

Dec. 31, 1966. *The Hollywood Palace*. Hosted by Bing. ABC-TV.
 Aug. 21 & 22, 1974. *Mills Bros. Charity Show Telethon*.
 Sept. 21, 1975. *Mills Bros. 50th Anniversary Concert*.
 With Bing, Helen O'Connell, Harry Von Zell, Johnny Green.
 March 20, 1977 (Taped March 3). *Bing--A 50th Anniversary Gala*. CBS-TV.

EDITOR'S NOTE: If you would like to know more about the Mills Brothers and their fan club, *The Society for the Preservation and Promotion of The Mills Brothers Musical History*, write to: Daniel Clemson, 604 N. Market St., Mechanicsburg, PA 17055-2727.



From top: Herb, Harry, John H. and Don Mills (1937) Reprinted with permission from REMEMBERING THE MILLS BROTHERS.

Marjorie Reynolds, 80; Actress Co-Starred with Bing Crosby

Includes Information from the *Los Angeles Times*

LOS ANGELES — Marjorie Reynolds, 80, the actress who endeared herself to audiences as the love interest of rivals Bing Crosby and Fred Astaire in *Holiday Inn* and as the long-suffering television wife of William Bendix in *The Life of Riley*, died Feb. 1, 1997 in nearby Manhattan Beach, her family said Wednesday.

Miss Reynolds danced with Astaire and sang with Crosby in the 1942 Irving Berlin musical. The *Holiday Inn* classic was her best movie role.

Miss Reynolds, along with a host of Paramount stars, including Bing Crosby, also appeared in *Star Spangled Rhythm*, a musical spectacular made in 1942. Along with Betty Rhodes, Dona Drake and Don Castle, she performed the Mercer-Arlen song "On The Swing Shift."



Reynolds

She appeared with Bing Crosby again in the 1943 film *Dixie*, which also starred Dorothy Lamour and Billy de Wolfe.

She went on to star in the drama *Ministry of Fear* opposite Ray Milland, ham it up in the comedy *Up In Mabel's Room* opposite Dennis O'Keefe, and dance in another musical *Bring On The Girls* with Eddie Bracken.

But she largely drifted back to B pictures until the Riley series was resurrected in 1953.

As Peg Riley, Miss Reynolds quickly became a familiar face in American living rooms. She played the role opposite Bendix's Chester A. Riley from 1953-1958.

Born Marjorie Goodspeed in Buhl, Idaho, the actress moved to Los Angeles with her family when she was a child. She began acting in her childhood under the stage name Marjorie Moore.

As she grew up, she won roles as a leading lady — but in westerns and B action pictures.

She made about 35 westerns, getting saved by cowboy stars such as Tex Ritter, Buck Jones and Ken Maynard.

Switching from brunette to blond, the actress changed her screen name to reflect her marriage to production manager and screenwriter Jack Reynolds. The marriage later ended in divorce.



Bing Crosby, Marjorie Reynolds, Fred Astaire, and Virginia Dale in *Holiday Inn* (Paramount, 1942).



Is There Anyone Finer. . .?

The Story of Bing & the Mills Bros.

By Greg Van Beek

"Me, Bing Crosby and the Mills Brothers all together on the same stage! I think I'm going to pass out!!" An overwhelmed Bette Midler said this after seeing these consummate entertainers reunited at a concert celebrating Bing Crosby's 50th anniversary in show business in 1977. The Mills Brothers worked with Bing at the start of his career as a solo artist until the fore-mentioned concert six months before his death.

The group changed from a quartet to a trio over the years. There originally were four brothers — John, Herbert, Harry and Donald. In 1936 John died of pneumonia, but not long after his death, their father, John Sr., made the trio a quartet again. This lasted until their father's retirement in 1956, and their distinctive sound stayed the same — smooth, mellow and caressing.

It was during Bing's smash run at New York's Paramount Theater in 1931 that he and the brothers Mills first shared the bill. At the same time, over at the Brooklyn Paramount, Bing's "rival," Russ Columbo, was headlining a similar show. After their stint with Bing, the brothers moved on to the Brooklyn Paramount to perform with Columbo.

The same year, in fact the following month (December), Bing and the boys got together in Brunswick's studios to record a song that has become a classic — not that all of their collaborations weren't — "Dinah." The song remained a part of their repertoire for the rest of their careers. In the following two years they waxed two more chart-toppers, "Shine" (which became the flip side of "Dinah") and "My Honey's Lovin' Arms."

The Mills Brothers also appeared in Bing's own feature film debut, *The Big Broadcast*, which premiered at the New York Paramount on October 14, 1932. In the film Bing reprised one of the songs they had collaborated on. You guessed it — "Dinah"!

Bing was obviously fond of the "four boys and a guitar," as they became weekly regulars on his radio show for Woodbury Soap the first six months of 1935. After the brothers left the show following the May 26 broadcast, it appears that over 12 years passed before they would once again work together. The "reunion" broadcast took place December 29, 1948 and featured the now-famous medley of "Up A Lazy River" and the brothers' million-seller from 1943, "Paper Doll."

After several more appearances on Bing's radio shows in the ensuing four years, another lapse took place until 1966, when they were reunited again on TV's *The Hollywood Palace*. Once again they sang "Paper Doll" to a great ovation.

In 1975 Bing appeared on the Mills Brothers' 50th anniversary concert, and two years later the boys returned the favor and appeared on Bing's 50th anniversary special for CBS-TV. Nick Perito managed to reproduce the arrangement. Bing and the Mills Brothers used their 1931 recording of "Dinah" for the show and created a truly nostalgic moment in the annals of TV history.

It had been 46 years since Bing first stepped out on stage with the Mills Brothers, but they still had the magic. Bing even recreated his "scat" singing for the song, which garnered him some well-deserved applause.

After the song Bing blew the trio a kiss and said simply, "You're wonderful!" How true! Looking back, the Mills Brothers are one of the few acts that appeared with Bing in all of the mediums of show business: vaudeville, records, film, radio and television. How fortunate we are that some of their magic has been preserved on records and tapes so that it can be enjoyed by today's — and future — generations. Nothing could be finer than that!

Mills Brothers in Vaudeville with Bing

New York Paramount	Nov. 13, 1931
(weeks beginning)	Nov. 20, 1931
	Nov. 26, 1931

On Film

The Big Broadcast. Paramount, 1932 (Premiere at the New York Paramount Oct. 14, 1932).

On Records

Oct. 25, 1931. "Gems From George White's Scandals." Medley includes "Life Is Just A Bowl Of Cherries" with Bing, the Mills Brothers and the Boswell Sisters. Brunswick E37321-A. *Note:* Although Bing is on this recording with the other artists, his section of the recording is a solo.

SATURDAY

MARCH 10

TV GUIDE

1956

6:30 5 8 10 12 FORD STAR JUBILEE—Musical

Maxwell Anderson's play "High Tor" is seen in a musical version with songs by Anderson and Arthur Schwartz, and Bing Crosby among the stars. Details, page A-5.

6:30 5 8 10 12 FORD STAR JUBILEE — Musical

BING CROSBY

in "High Tor"

Book and lyrics by Maxwell Anderson
Music by Arthur Schwartz

Bing Crosby makes his sole television appearance of the season in a new 90-minute filmed musical version of Maxwell Anderson's Broadway play of 1937. He plays the role of Van Van Dorn, in love with Judith, but also in love with the mountain High Tor, which he owns. When he refuses to sell the property to a pair of real-estate swindlers, Judith becomes angry, breaks their engagement and leaves him.



Andrews



Sloane

A rockfall occurs on the mountain, overlooking the Hudson on the Tappan Zee, a wide section of the river just north of New York City, leaving Van and the realtors stranded for the night. A Dutch ghost sailor crew from the 1600's returns to the mountain. In the meantime, Van has discovered Lise, a phantom Dutch girl who has been living on the mountain for more than 300 years. She falls in love with Van, and supports him in his fight to hold on to his mountain.



Nancy Olson and Bing Crosby

CAST

Van Van Dorn.....Bing Crosby
Judith.....Nancy Olson
Lise.....Julie Andrews
DeWitt.....Everett Sloane
Biggs.....Hans Conried
Skimmerhorn.....Lloyd Corrigan
The Captain.....John Picard

SONG HIGHLIGHTS

"One Day At A Time," "A Little Love,
A Little While," "John
Barleycorn".....Bing Crosby
"Once Upon A Long Ago".....Crosby, Andrews
"Sad Is The Life Of A Sailor's
Wife".....Julie Andrews
"When You're In Love".....Everett Sloane
"Sea Chanty".....The Crew

TV'S MOST POPULAR SUPER-SHOW

Ford Star Jubilee

PRESENTS

Bing Crosby



IN ARTHUR SCHWARTZ'S MUSICAL PRODUCTION
OF THE MAXWELL ANDERSON FANTASY

"HIGH TOR"

CO-STARRING

NANCY OLSON AND

PRESENTING

JULIE ANDREWS

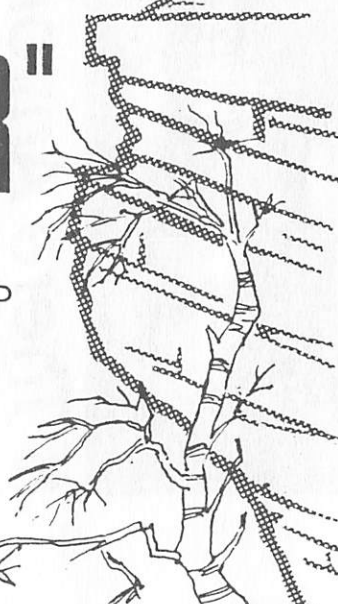
SATURDAY NIGHT

MARCH 10TH

9:30 to 11:00 P.M., E.S.T.

On CBS-TV

Bing Crosby with the Songs and Story
available in Decca Album DL 8272



The Hollywood Palace, 1966-1971



Minute-Maid Commercials, 1968-1977



Bing Crosby and his wife Kathryn, sons Nathaniel and Harry, Jr., and daughter Mary Frances perform one of their relaxed, amiable commercials in their Hillsboro, California, home. (Marschalk Company, 1972)

EXCERPTED FROM:
"Mighty Minutes —
An Illustrated History
of Television's Best
Commercials"
BY JIM HALL

Fictional fathers in video ads have often appeared stilted and contrived when they have tried to express the conflicting attitudes of authority and affection toward their make-believe families. It is a difficult role, almost as difficult as being a real-life father. One of commercials' most believable papas was a real one—Bing Crosby. He appeared with his wife Kathryn and their three youngest children in ads for Minute Maid orange juice. Crosby helped establish the frozen orange juice business by promoting the first concentrate, "as good as fresh-squeezed," at a time when only awful-tasting canned orange juices were the conventional substitute for fresh. Everyone who listened to Bing croon about Minute Maid on his radio show, and later, on his daytime TV show of the fifties, was convinced he owned the company. Minute Maid's founder, the legendary John "Jock" Whitney, did induce Crosby to invest in the company, and then awarded him a West Coast distributorship, which he owned until 1958. Ten years later, the Marschalk Company, the ad agency for Minute Maid (now a subsidiary of Coca-Cola), tried to lure Crosby back into commercials for its new "The Best There Is" campaign. Bing was reluctant. He finally agreed to be the voice-over announcer if his children could appear in the ads, giving them their acting debuts. (Today, Harry Crosby, Jr., has chosen to make acting his profession, and daughter Mary Frances became Christen, the woman

who shot J.R. on "Dallas," while Nathaniel won the 1981 Amateur Golf Championship, pursuing another of his father's passions.)

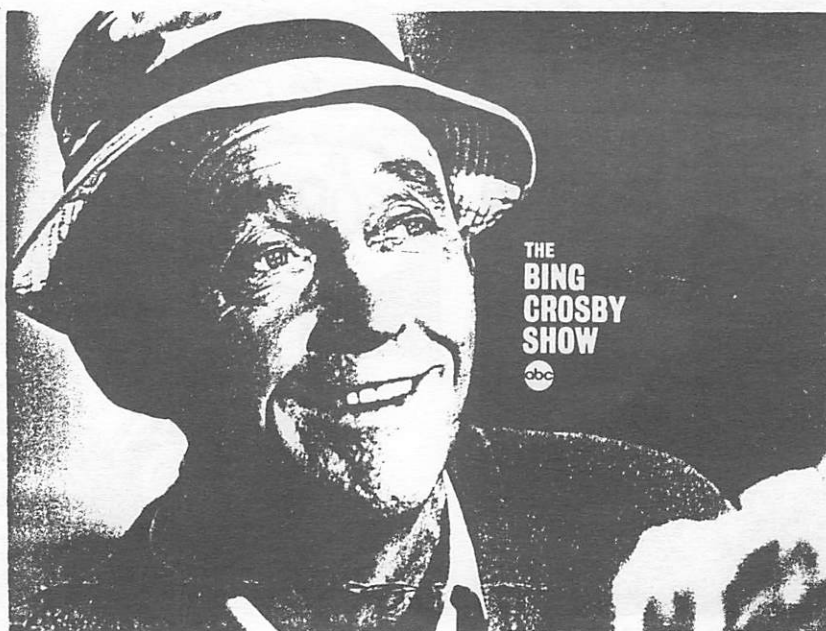
Minute Maid produced one commercial a year showing the Crosby family making orange juice in their Hillsboro, California, home or aboard their boat moored in San Francisco Bay. In the fourth year, 1972, Crosby made a cameo appearance when he drove onto the set in his customized golf cart. He took over after that, appearing without his family until his death in 1977. The following year, Kathryn Crosby and the kids, who had grown up in the commercials, made one final installment, with Bing seen in a portrait.

The Marschalk Company was originally concerned that the rebellious youth of the late sixties and early seventies would be turned off by Crosby as paterfamilias at a time when such institutions as the family were being questioned. But surveys showed that youth viewers responded favorably to the superstar of their parents' generation, perhaps because the family scenes in the Minute Maid ads were so relaxed and appealing. Despite later claims by Crosby's children from an earlier marriage that their father was tyrannical, the playfulness he displayed in the "Best There Is" ads made the "imitation" fathers of other commercials seem lifeless by comparison.

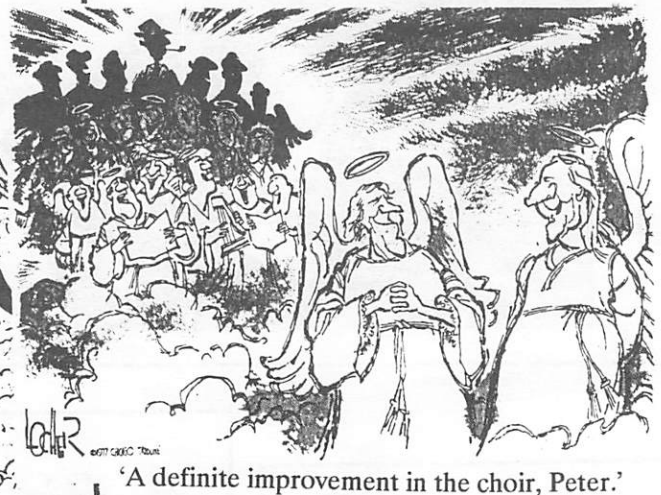
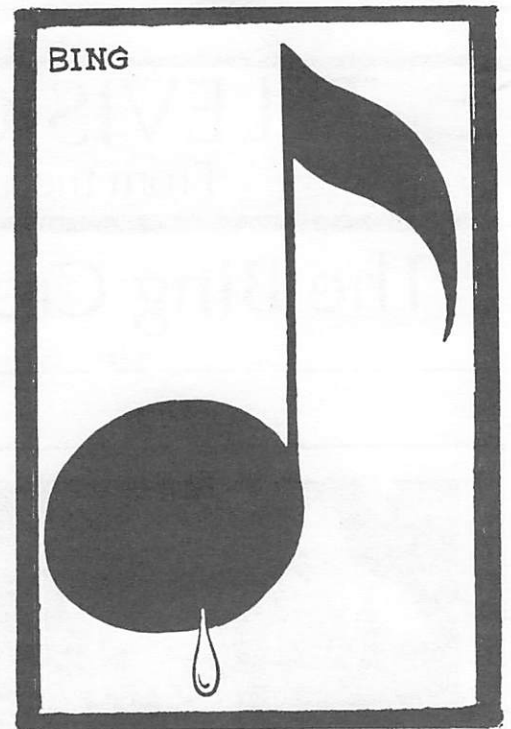
TELEVISION SCRAPBOOK

From the Collection of Mark Scrimger

The Bing Crosby Show, 1964-1965



Editorial Cartoons From 1977



'Did you ever swing on a star?'



Greetings From Patty Andrews



to Greg -

PATTY ANDREWS
Patty Andrews
Bosco's

Jan. 6/97

Dear Greg —
Thank you for the nice letter — We glad Bing is still adored because we adored him too and had a Ball recording with him.
I want to wish "Bingang" best always on their "60th" "Anniversary" — Here to 60 More.

Happy New Year

Patty Andrews

March 13th 1997

Dear Club Chorley —
Thanks for sending me the current "Bingang" — Hope you listen to the new MCA released CD as almost all the songs we did with Bing 53 sides — You must know, we loved the guy and had a ball singing together.
Best Always Patty Andrews

Around Christmas time last year, Greg Van Beek sent Patty Andrews a copy of "Along The Navajo Trail" to be autographed. She not only sent him the autographed music, but the picture and note shown above. Your editor then wrote to her and requested a note concerning her memories of Bing. Miss Andrews responded with the note shown at left. The size of the notes has been reduced to fit them on the page.



Lee against Bing, saying that she would ruin her bright future, that she would have to support him and that the marriage could never, never last. Bing was also against the marriage because he felt he would become known as "Mister Lee," overshadowed by a famous wife. So they were married, and Bing could see that he'd been right. The newspapers in reporting the wedding misspelled his name.

Maybe it made him mad. Maybe he was just in love. In any event, he went to work in earnest. Radio was just opening up and Columbia Broadcasting Co. was looking for a distinctive popular singer. Bing was hired and his voice—"Old Gravel Throat," Dixie called him—was soon familiar everywhere. Hollywood beckoned. Bing permitted makeup men to glue back his big ears. He wore built-up shoes so he would be taller than his leading lady. He struggled through love scenes that never quite came off. He wore a toupee, or a hat, in all public appearances as his hair thinned rapidly. He recorded religious songs that were a great success. He was nonchalant with a wisecrack. He was a crooner, a groaner; everybody knew his theme song

Where the blue of the night
Meets the gold of the day . . .

His style changed with the times and with his age but he always had as many men as women among his admirers. In what seemed to be a lazy, almost indifferent fashion, he made close to a million dollars a year in the decade after 1929. His record sales topped five million annually. His radio program brought in \$16,000 a week. His movie salary was around \$150,000 a picture and he might make several a year. "Call me lucky," he said. "I just did what I liked to do."

He still played hard between jobs, but he played on the golf course, on hunting trips, at the race track. One evening in 1939, he was with a friend at the New York World's Fair watching the Aquacade stars dive from the fifty-foot platform. His friend delivered a little lecture on how difficult it was to acquire the special skill and physique required for such hazardous dives.

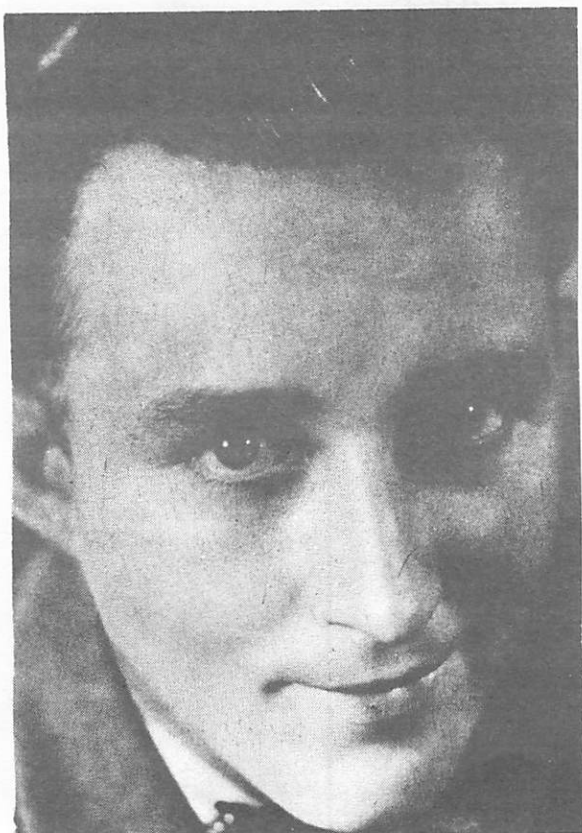
"I bet I could do it," Bing exclaimed.

"I bet a hundred you wouldn't dare try," the friend replied.

"Okay. Sit right here," Bing said and departed.

Ten minutes later there was an announcement over the loud-speaker that "the next dive from the fifty-foot board will be by Singer Bing Crosby." In a light blue borrowed bathing suit, Bing came swooping off the high board and slipped into the water with scarcely a ripple. He never did tell his friend that as a boy he had been an expert swimmer and diver.

World War II came along. Television came along. Bing endured and, if some of the old zip was missing, few of his fans noticed it. But by that time, Dixie was gone after a long illness. The hopeless marriage of the young star and the potential bum had turned out to be one of the longest-lasting in Hollywood. "I don't ever want anything more in life," Bing said later, "than the memory of all she did for me."



TRIBUTES TO BING

• "The death of Bing Crosby is almost more than I can take. He was the father of my career, the idol of my youth and the dear friend of my maturity. Bing leaves a gaping hole in our music and in the lives of everybody who ever loved him, and that's just about everybody."

FRANK SINATRA

• "I hope that the road to heaven is as wonderful as the 'Roads' we traveled together."

DOROTHY LAMOUR

• "I'm so sorry for all of us who valued him so much."

FRED ASTAIRE

• "I still don't believe it. I'm absolutely numb. I don't believe it. I saw him a couple of months ago and he seemed fine. I spoke to him on the telephone and he seemed in great spirits. I'm getting calls from all over the world, but I just can't talk. I'm just too shocked."

BOB HOPE

• "I'm still shaken by that incomprehensible information, and I suspect I'm going to be for quite some time. It's incomprehensible because, while that sad report may be accurate, it's not *right*. There's something wrong with a world without Bing Crosby. A Bing Crosby is supposed to be always *there*; he doesn't die — just as mountains don't die, and oceans don't die, and music doesn't die. And a world without him is a little lunatic — a planet tilted slightly off its axis. A world with blue trees and roads that go nowhere."

RAY ORROCK, *TRI-VALLEY HERALD*

• "I liked him enormously, and I miss him. And even if I had not had the great pleasure of knowing and working with the inimitable Bing Crosby, I would still feel a deep sense of loss, for there can be no question that this man was the best-loved entertainer of all time. It offers very little consolation, I know, but I like to believe that dear old Bing went the way he would have wanted to go — after making a superb album, doing a sensational concert tour and playing a great game of golf. He was indisputably a winner to the end."

KEN BARNES

• "Certainly we will all remember him for his marvelous songs and his outstanding performances. But he will be remembered too as a man who never wavered in his loyalty to the only things that really matter. Bing Crosby made his mark as a consummate entertainer — but also as a good man. Nothing higher can be said of anyone."

IRISH ECHO

• "There was, and there always will be, only one Bing Crosby."

LOS ANGELES TIMES

• "Crosby was a mega-star whose career spanned several generations. He is, of course, irreplaceable. You can't fake his ease. The one attempt to replace him so far has been a disaster. Anita Bryant just can't master his orange juice salesmanship or his good will. That gentle good humor is the greatest heritage Bing Crosby leaves."

THE PHILADELPHIA DAILY NEWS

• "Perhaps of all the testimonials that flooded in as the world learned of his death last Friday, the most perceptive came from his old show business friend and associate, George Burns, who said simply: 'What happened here is, we lost an institution.' Yes, we did."

SAN JOSE MERCURY

• "Somebody once complained to J. B. Priestley that his writing seemed too simple. Priestley replied: 'But I've spent years and years trying to make my writing simple. What you see as a fault, I regard as a virtue.' His tens of millions of fans made no such mistake about Crosby. They did not criticize his art. They loved and revered it, and they loved and revered the man who had perfected it. That they constantly tried to emulate it was the sincerest form of flattery; and the fact that millions will continue to do so long after his death is Crosby's road to immortality."

THE ADVERTISER

• "His passing, like his life, was wrapped up with those things that symbolized the man — on the 17th hole. He will always be remembered as a warm and comfortable person. His loss is a sad reminder of a day not long ago when life seemed simpler and more direct. The memory of those days, like his portrayal of them, is probably more pleasant than the reality. But they left a cozy feeling."

THE BOSTON GLOBE

• "Sing no sad songs for Bing Crosby, but sing a lamentation, if you will, for the loss of his charm, his talent, his modesty and his unpretentiousness."

THE SACRAMENTO BEE

• "Bing. Such a cryptic name but what an expansively warm sense of pleasure it evokes because the one who answered to it was that kind of person. Those who knew Bing Crosby best say he never spoke ill of anyone and was the true gentle man. Stage hands say he was always on time and welcomed suggestions from anyone with a good idea. Screen directors enjoyed making films with the Academy Award winner not only because he was a fine actor, but because he brought to the set an unflappable sense of humor and true professionalism."

THE HARTFORD COURANT

COLLECTOR'S CORNER

Some of you will perhaps recognize the picture on the right as coming from an early Decca record sleeve. Slightly harder to come by would be these two examples issued by the Lucky label in Japan during the 1930s. Their roster of artists indicates that they drew heavily on American Brunswick masters for their pressings. Apparently World War II put an end to this enterprise.

I don't have the 78 rpm record that goes with the Mitchell Boy Choir sleeve, so I can't tell you much about it. I suspect FM Recordings must have pressed records of a religious or semi-classical nature. The boys were featured with Bing in "Going My Way," which the sleeve mentions.

However, none of my filmographies lists an appearance by them in "The Starmaker," which is also credited on the sleeve. Perhaps select members of the group performed.



M.S.

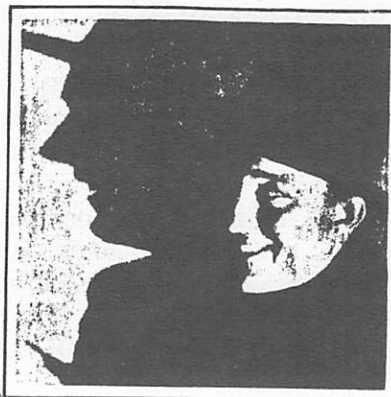
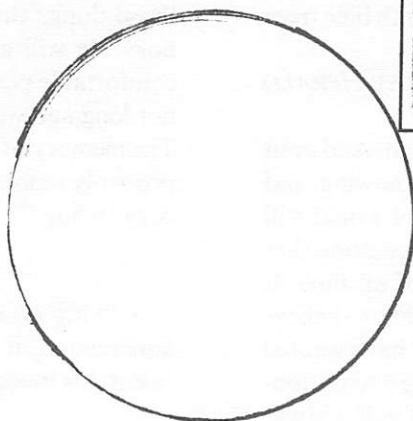
BING CROSBY

LUCKY

Artists recording for Lucky Records are listed among the Greatest Performers on the Radio and Stage in America.

Ask for the latest records by:

Bing Crosby	Guy Lombardo
Cab Calloway	Duke Ellington
Grace Moore	Mills Brothers
Hal Kemp	Red Nichols
Boswell Sisters	Anson Weeks
Don Alberto	Eduardo Bianco
Sol Hoopii	Roy Smeck
Joe Haymes	Joe Reichman
Will Osborne	Ted Fio Rito
Smith Ballew	Chick Bullock
Vincent Rose	Eddie Canter
Helen Morgan	Casa Loma Orchestra
Nick Lucas	Albert Taylor
Dick Powell	The Royal Castilians
Ruth Etting	Lanny Ross



ラッキー

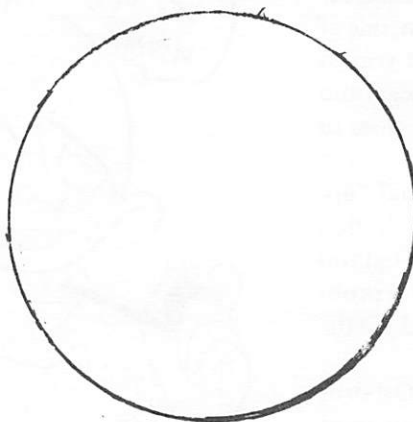
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Helen Morgan	Casa Loma Orchestra
Nick Lucas	Albert Taylor
Dick Powell	The Royal Castilians
Ruth Etting	Lanny Ross
Irene Dunn	Jessica Dragonette



BING CROSBY



五〇二五番
一〇二六番
二〇二七番
三〇二八番
四〇二九番
五〇三〇番

グランドナイト・スイートハート
胸を抱きしめ
愛の宣み
てはお休み
戀人の腕にもたれて
若さ一杯ナ
ダ

(常盤) (常盤) (黒盤) (赤盤) (赤盤)
(盤) (盤) (盤) (盤) (盤)

ビング・クロスビーの傑作レコード

★ "the best choir in the world"... BING CROSBY
★ "real angel's voices couldn't be sweeter" GINGER ROGERS

ROBERT BOSTWICK

MITCHELL
BOY CHOIR

ON (FM) RECORDINGS

Featured in

★ GOING MY WAY ★ THE JOLSON STORY
★ THE BISHOPS WIFE ★ THE STARMAKER
★ YANKEE DOODLE DANDY and many others

bing-ing around

--by Pete Cakanic

BIRTHDAY GREETINGS

Many of us in the Crosby Bingdom have reached the age of will-writing and should take a **REALISTIC** look at what to do with our Crosbyana after we are gone. Leaving Bing records, videos, tapes, books and memorabilia to heirs for possible "sale" is not realistic.

Even donations can be a problem. Bill Osborn, one of the more consummate collectors (who died last year in July) is a case in point. According to son Jamie, legal and logistic problems have been a hassle only now close to resolution.

A Washington State judge ordered an official "appraisal" and CPA certification before the collection could go to the recipient, Gonzaga University. That too was a problem, since limited funding presented a problem; although the school has found a way to pick up the collection once legal settlement takes place.

It was disappointing to learn that a letter the Osborns sent offering the collection to the Smithsonian went unanswered.

Recently Nostalgia, P.O. Box 82, Redmond, WA 98073-0082, sent out an advertisement for 24 one-hour cassettes. They are the complete, 15-minute shows, and there are 50 of the five-minute Ford show on four cassettes. If you are not on the Nostalgia mailing list, write to them now.

If you think Bing talks almost as well as he sings, you'll love these. Songs from the shows were reproduced magnificently through Wig and the ICC a while back, but these include commentary I missed the first time around when the shows were broadcast.

Bing calls his talks "mental meanderings" and offers opinions on income tax, the Olympics, the Oscar ceremony, and a serious tribute to his pal, Bob Hope. These are just a few samples that I bought before purchasing the whole shebang. On one tape he refers to his show biz status as an "infinitesimal integer." We know Bing better.

For the first time in three years a major Bing soiree will be held on September 27 in the beautiful California wine country of Sonoma, hosted by the Bing's Friends and Collectors Society's Hobie and Cathy Wilson. It is an excellent vacation spot, not far from San Francisco.

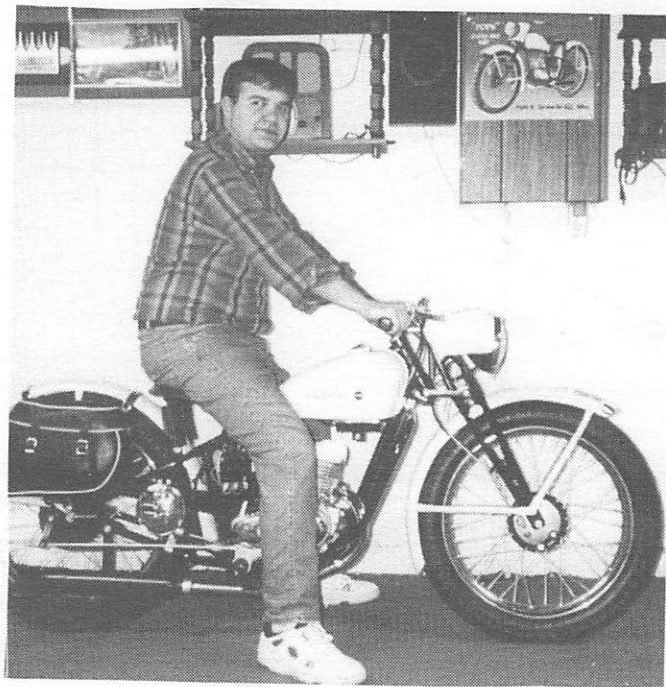
Speaking from experience in 1994, I know the dinner fare will be excellent; and if you enjoy the fermented grape, the tables will be laden with great local wines. It is instant camaraderie. How many more of these will take place is uncertain, given our ages. Highly recommended! Details can be requested from BF&CS, 236 Andrieux St., Sonoma, CA 95476.

PETE CAKANIC, 11 Teal Court, North Augusta, SC 29841, (803) 278 0645.



Your editor received this card on his 67th birthday from member Joe Onorato.

PICTURE UPDATE



Greg Van Beek realized that his picture in the last issue was a little out-of-date. Here, in a current picture in the basement of his home, is Greg on his 1950 Harley Davidson, Model 125.

Nick Perito Remembers Bing

By Greg Van Beek

Nick Perito has been Perry Como's musical director for over 30 years. On Perry's latest album (1987's *Perry Como Today*), Nick served as producer, conductor and arranger. Nick also worked with many other giants in show business, including Bing Crosby.

It was through Perry Como's secretary that I was able to talk to Nick. I had first sent Nick a video of Bing's 50th anniversary gala from Pasadena, which aired on CBS-TV in March 1977. Nick conducted the orchestra for this concert and hadn't seen the show since it was originally aired. He was delighted to receive a copy.

Nick phoned me a few weeks after I sent the tape and could talk for only a few minutes, as he was leaving for Japan the next day to conduct the Percy Faith orchestra. Our whole short conversation centered around Bing!

I asked Nick if he remembered Bing's tragic fall from the stage at the close of the show, and he said "Vividly. We had just started playing 'Where The Blue Of The Night,' his exit music, when all at once everyone stopped playing. One of the female violinists was crying, and my guitar player picked up his instrument and walked offstage. I thought 'What the hell is going on?' The show's director was screaming in my headset 'Keep playing!' I had my back to Bing, but when I turned around I saw him lying there. Thank God he survived and recovered."

I said, "No doubt the fall contributed to his death, soon after," to which Nick replied, "Of course it did. Six months later he was gone."

Nick mentioned that he worked with Bing on his last two *Hollywood Palace* shows in 1970 (including the last-ever show) and Bing's 1971 and 1972 Christmas specials. It's Nick's arrangement of "White Christmas" that closes the 1991 video *The Magic of Bing Crosby*. It was part of Bing's 1971 Christmas special. Nick said, "Bing was a complete joy to work with. He always knew his part and songs. He was a very funny, comical, witty man, full of ad libs. I remember the first show I did with him. The producer said Bing wanted to see me. I thought, 'Now what have I done?' When I got to Bing he said, 'How much will you pay me to keep quiet that you play the accordion?'"

Nick graduated from the Juilliard School of Music in New York in 1949. He was an accomplished accordionist and pianist before becoming an arranger-conductor for radio, TV and records.

Nick is *extremely* busy. He still is a much sought-after arranger-conductor. I tried phoning him after he returned from his four-week stint in Japan, but once again he was packing to leave, this time for New York to conduct for Tony Bennett. I would have liked to do a little longer interview with him for *Bingang*, but I'm grateful he took time out of his schedule to talk to me at all and to remember Bing!



NICK PERITO

Postscript: I spoke to Nick again on September 18. I inquired if Perry Como has any plans for more recordings. I mentioned that many of Bing's fans have been hoping for years that Perry would record a studio album of Bing's songs, as their styles are so similar. Nick said, "We did a Bing Crosby medley on Perry's *Live On Tour* album (from 1980), but not a studio album." Perry is no longer with RCA records, his label for over 40 years. Nick said, "Perry is 84, and it's hard to get him enthusiastic about working again."

I also asked Nick how Bob Hope really is doing. Nick is friends with the Hopes; he has worked on many of Bob's later-day TV specials, including his three-hour 90th Birthday Special in 1993. He's also arranged and conducted several albums by Dolores Hope, including a full-length Christmas album by both Dolores and Bob. All are available by phoning 1-800 BOB HOPE.

Back to Bob's health. I said to Nick, "There have been reports in the tabloids, not only here in the U.S but in England, about Bob's declining health — that he's gone blind and deaf." Nick's reply was a booming "NO, that's bull----! I was with Bob the day before last and we had a few drinks. He's a great audience — he thinks I'm funny! The numbers are starting to catch up with Bob. He's 93. He's a little near-sighted and is a little hard of hearing, but hey, at that age it's to be expected. He's the best there is!"

I'm sure it will be a relief to *Bingang* readers and Bob's fans (myself included) to know he's not as bad off as has been reported.

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BING, BIX AND THE KING OF JAZZ

by Mark Scrimger
President, Club Crosby

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a publication of the Michigan Antique
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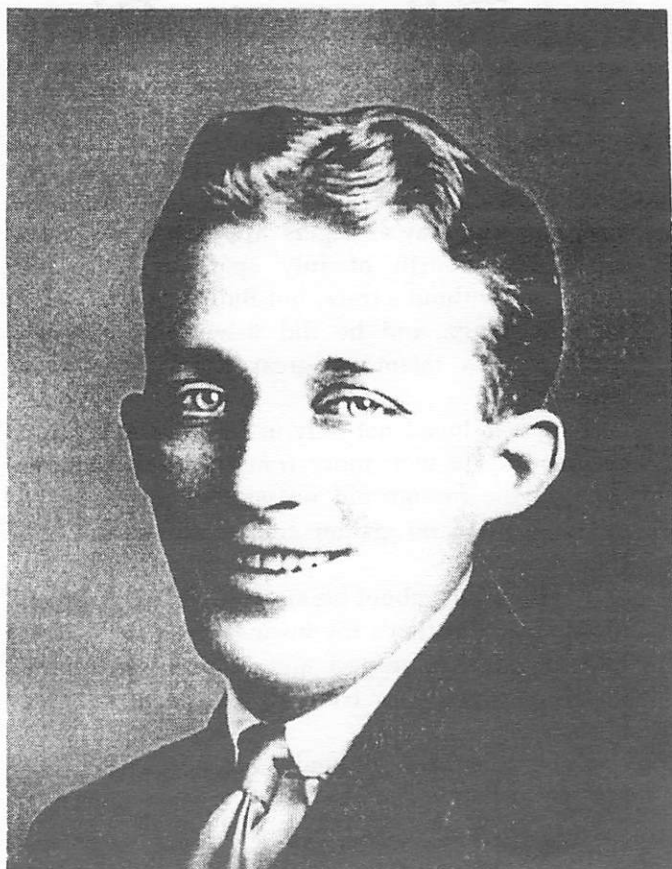


Jazz music purists scoffed when the "King of Jazz" title was bestowed on Paul Whiteman and his elephantine orchestra of the 1920s. This appellation gained some credence, however, when in late 1926 Paul began adding bona fide jazz musicians such as Red Nichols, Jimmy and Tommy Dorsey, Joe Venuti, Eddie Lang, Frank Trumbauer and the Rhythm Boys trio to his roster. Whiteman's greatest claim to fame was his hiring of vocalist Bing Crosby in December 1926 and cornet virtuoso Bix Beiderbecke in October 1927. Starting with their first recording together ("Changes," November 23, 1927), Bing and Bix turned in many legendary performances on Whiteman's Victor and Columbia waxings over the next two years.

Both men were born in 1903 and, as roommates on the road, shared the hard driving life-styles so typical of Jazz musicians of the 1920s. Unfortunately, this life-style coupled with the stress caused by his inability to handle the complicated Whiteman musical library, led to a gradual decline in Bix's health which resulted in his tragic death from pneumonia on August 6, 1931. Bing of course went on to enjoy a legendary 50 year career. He always recalled with affection his years with the Paul Whiteman Orchestra and his friendship with Bix Beiderbecke.



The Whiteman Orchestra in 1929 en route to Hollywood to film "King of Jazz." This rare photo shows Bix (third from right in the second row) and Bing (first from right in back row) next to fellow Rhythm Boys. Al Rinker and Harry Barris (second and third from right respectively in back row).



Harry Lillis "Bing" Crosby in 1927



Leon "Bix" Beiderbecke in 1927

A Selected Discography

(All Paul Whiteman and His Orchestra

except where noted)

Victor Records

- 21103 Mary/Changes
- 21218 Ol' Man River/Make Believe
- 21240 Sunshine
- 21274 Mississippi Mud/From Monday On
- 21389 I'm Afraid of You/My Pet
- 21398 You Took Advantage of Me/
Do I Hear You Saying
- 21438 Louisiana
- 21453 It Was the Dawn of Love
- 21464 There Ain't No Sweet Man That's Worth the
Salt of My Tears
- 27685 Lovable
- 35934 Metropolis - Part 3
- 36186 High Water

Columbia Records

- 1402-D Constantinople/
Get Out and Get Under the Moon
- 1441-D Because My Baby Don't Mean Maybe Now
- 1444-D 'Tain't So, Honey, 'Taint So/
That's My Weakness Now
- 1496-D I'd Rather Cry Over You
- 1505-D Out-O-Town gal
- 1771-D Louise
- 1822-D Reaching For Someone
- 1945-D Oh Miss Hannah
- 1974-D Waiting at the End of the Road

Okeh Records

- 40979 Mississippi Mud (*Frankie Trumbauer
and his Orchestra*)



My Personal Tribute to Bing

By Bob Hope

The world lost a giant the other day. And he left a void that no one can ever fill. Losing Bing was like losing a national treasure. . .like New York without the Statue of Liberty. His passing left us all a little poorer.

Physically, Bing was as ordinary as the guy next door. He was nothing at all like the image of a superstar we've all come to visualize, but when he sang, he created magic. His voice touched not just the ears, but the hearts of millions.

Watching Bing work was a revelation. He made it look so easy. And he had that intangible but rare quality called class. That's the gift that makes all the difference between lead and pure gold. You can't buy it, you can't rent it or steal it. It's God's gift and Bing was the epitome of class.

It's somehow fitting and right that his most enduring song was "White Christmas." Because Christmas is the season of love, goodwill and joy. And no performer brought more joy to the world than Bing.

The memory of our long friendship will always keep him alive for me. I'll always be grateful for knowing him. I'll never forget his sensitivity, his integrity, and his unfailing kindness to all people, regardless of their station in life.

He believed that every human being was precious. He didn't just mouth the Golden Rule—he lived it!

Bob Hope's Eulogy

"He never said an unkind word about anyone. Whether he was on life's fairway or in the rough, and that's one score card I would be proud to sign. He represented to Americans and to the world so many of the qualities we all like to have. Warmth, sincerity and a passion for life. It's a whole new world for me without him, a little shabbier, I regret. If friends could have been made to order, I would have asked for one like Bing."

Many of today's singers appear on the scene, sizzle like Fourth of July sparklers, and then disappear without a trace, but Bing was idolized for over 40 years, and he did it without any gimmicks...just a talent so great it must be called genius.

Bing was loved not only in America but around the world. He won more friends for this country than all the foreign aid we've sent in the last 50 years. We had no greater ambassador of goodwill than Bing.

I kidded Bing about his singing, his kids, his golf, his clothes. But that's my business as a comedian. I had the greatest respect and admiration for him, and the same was true of his peers in show business.

I never heard an unkind word about Bing from any performer, and that's the highest praise one performer can give another.

I've done hundreds of jokes about Bing's Oscar. But he knew that I knew he'd earned it. In my book, anyone who can go from the tomfoolery of the "Road" pictures to "Going My Way" and "The Country Girl" rates a lot of Oscars.

Bing was a superstar long before that word was even coined. Yet he was a truly humble man, totally devoid of even a touch of arrogance or ego. There was less ham in him than you could find in a kosher delicatessen.

So Bing is gone, but his legacy will enchant and lift the spirits of generations yet unborn. That inimitable voice, thanks to his records, will echo through the corridors of time as long as there is a Christmas.

Bing had more gold records than he could count...and there is justice in that...the man was pure gold. But though the loss of Bing is a tragedy for us, it will be a break for St. Peter. He'll be able to hear those Crosby classics live!

But I can sum Bing up best in the phrase of a British king who once said: "I can make a lord...but only God can make a gentleman!"

From the *National Inquirer*, November 8, 1977.
Article courtesy of Mary Montalto.

"For all the roads he traveled in his memorable career, Bing Crosby remained a gentleman, proof that a great talent can be a good man despite the pressures of show business. He lived a life his fans around the world felt was typically American: successful yet modest, casual but elegant. He revolutionized popular music, sang the biggest hit of all time, and yet was a man who would be at ease in any American home."

President Jimmy Carter

Remembering Dick Haymes



Dick Haymes and Jack Kapp, president of Decca Records, listen while Al Jolson and Bing Crosby try out a new song before recording it (1947). Photo courtesy of The Dick Haymes Society.

Although Bing Crosby and Dick Haymes were both on Decca's roster, they recorded only two songs together (along with the Andrews Sisters): "Anything You Can Do" and "There's No Business Like Show Business."

Bing Crosby and Dick Haymes were heard together on a couple of radio shows in the '40s. WLM

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KISSED AN ANGEL * THESE FOOLISH THINGS * SAY IT ISNT SO * HOW
MANY HEARTS HAVE YOU BROKEN * EVERY DAY OF MY LIFE * WRAP YOUR
TROUBLES IN DREAMS * TIME WAITS FOR NO ONE * TOO TIRED w H.F.
DEEP NIGHT * IN MY ARMS * ZING WENT THE STRINGS OF MY HEART *
P.S. I LOVE YOU * I'M MAKING BELIEVE * ONE MORE DREAM * FINE &
DANDY * I'LL SEE YOU IN MY DREAMS * GOTTA BE THIS OR THAT w 4
Hits & a Miss * LOOK FOR THE SILVER LINING * BEGIN THE BEGUINE
w G. Jenkins * GIVE ME THE SIMPLE LIFE * THANK DIXIE FOR ME *
A LITTLE ON THE LONELY SIDE w H.Forrest * A ROMANTIC GUY I *
CHARLIE MY BOY w 4 Hits * I'LL WALK ALONE * HERE I GO AGAIN v
H.Forrest * MY BONNIE LIES OVER THE OCEAN w Dick, Helen & cast
Time: 66:07 (29) tracks BALLAD DHS-CD-1

DICK HAYMES ON THE AIR (1944-1948) Volume 2

ACAPULCO * LET ME LOVE YOU TONIGHT * SWEET AND LOVELY * YOU'RE
THE TOP * OLD DEVIL MOON * THE VERY THOUGHT OF YOU * ONCE IN A
WHILE * TOO RA LOO RA LOO RA * FIVE MINUTES MORE * IN THE STILL
OF THE NIGHT * A LITTLE BIT OF HEAVEN * PEOPLE WILL SAY WE'RE
IN LOVE w H.Forrest * I WONDER WHO'S KISSING HER NOW * IM GLAD
I WAITED FOR YOU v H.F. * I'LL FORGET YOU * THE DAY AFTER FOR-
EVER * IN THE MIDDLE OF NOWHERE * ST. LOUIS BLUES w G. Jenkins
* DEAR LITTLE BOY OF MINE * ALMOST LIKE BEING IN LOVE v Lina
Romay * ON THE BOARDWALK * I WONDER WHAT'S BECOME OF SALLY * I
GUESS I EXPECTED TOO MUCH * INDIAN GIVER * YOU TOOK ADVANTAGE
OF ME w H.F. * MOTHER MACHREE * MARIE * THAT OLD BLACK MAGIC *
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A SECOND CROSBY SAMPLER

For this issue I've made another trip to the vault to withdraw more examples of Bing's extracurricular literary efforts. Actually Bing's liner notes for both the Pat Suzuki and Mildred Bailey albums were hard to come by, and I'd like to thank my fellow collectors, Al Sutton and Steve Hester, for making them available to me. I decided to include Bing's "Road to Hong Kong" contribution to see if anyone thought it was still funny 35 years later M.S..

The summer of '57 was the time the voice of Pat Suzuki happened to me...As some of you more faithful may know, the State of Washington and its environs is my old bailiwick. I was wayfaring through the fairways, side streets and seashores of Seattle when I was touted on to an off-beat bistro known as Norm Bobrow's Colony.

Halfway between the chatter and chateaubriand, the lights dimmed in their traditional theatrical fashion, the pianist played an arpeggio and a voice came zooming out of a half-pint gamin like the great locomotive chase. It roared up the trestle splashing its decibels against the walls—and I surrendered. I was surrounded. That voice had its own stereophonic sound.

It was on my third visit to the night world of Pat Suzuki that Miss Pony-Tail, after her show, trotted over to my table and asked me what Bing Crosby would say to all this. Bing would say:

"There's a girl up in Seattle named Pat Suzuki, sings anything from jazz to light opera. Great bet for the big time. I really mean that."

This was quoted in the newspapers.

Recently I was asked permission to reprint this statement for the Notes on her first album. Not only would I give permission but if they wished I would write the Notes. It's a pleasure to recommend Pat Suzuki to the world.

I'm not strong for the large hysteric, the broad bravura. Just say, "The summer of '57 was the time the voice of Pat Suzuki happened to me."

May this be the time Pat Suzuki happens to you.

BING CROSBY

Liner notes from the VIK album "The Many Sides of Pat Suzuki"

DEAR people, this Pogo stick has been around some. It's logged some miles and been in some spots—highly interesting and colorful spots. I've known ol' Ken thirty-odd years, I guess, and I testify that this engaging, imaginative, restless fellow has plumbed the niches, corners and angles of every conceivable facet of show business. This wouldn't, of course, be useful to us as readers if it weren't for the fact that Ken has an immense memory; an eager, searching mind; and the ability of a great storyteller. These are traits which I admire extravagantly because I'm woefully lacking in all three.

Instead of a Pogo stick, it seems to me, I've had my leg up on a three-toed sloth, because all I can remember about the last thirty years are a hangover in Rockford, Illinois, painfully and accurately clinical; missing the bus in Shamokin, Pennsylvania; and laying a brace of dinosaur eggs at the New York Paramount in 1928—and this is about as interesting as the other fella's golf score. I'd have to pay my best friend to listen, and he'd need a bushel of NoDoz to keep awake. That's why I read Ken's book avidly and with deep pleasure. It evokes sweet and wonderful memories; it induces nostalgia, and it takes me back to the dear, dead days when all of us were clipping out one-line mentions from *Zit's Theatrical Weekly* to send home to mother.

I've knocked about a lot with Ken—we've worked together, traveled together, laughed and played together. I remember a great many years ago when he came one day for a game of golf and said he was ready for me, after weeks of play and practice. The next day I met Ken at a local "Munie," and on Number 1 Ken teed up a brand new ball. Laying his inevitable cigar on the bench, he stepped up to the ball, took a vicious lunge, and hit a high, hard slice, far out of bounds. We never found it. Another new ball on Number 2 produced a snarling, ducking hook which disappeared deep into the tangled wild-wood. It was hopeless even to look for it.

Another "brannie" on Number 3 disappeared in an irrigation ditch which bordered the fairway, there destined to baffle forever the sluggish carp which lurked on its slimy bottom. Now, Number 4 was a three-par hole, with a deep lake intervening between tee and green. As he was standing there over another new ball, I said pointedly, "Ken, that's quite a carry over that lake. Don't you think you should use an old ball?"

"Bing," he said, wagging his head ruefully, "I've never had one." Deeply touched, I gave him an old "Dolly Dimple" of mine, gray with age, and covered with more scar tissue than Carmen Basilio. You know, he knocked it right onto the center of the green.

Well, Ken's gone through a lot of golf balls since then, though I think nowadays he can get to the turn without reaching for fresh latex, and he's gone through a lot of ups and downs and roundabouts in our business. Besides being a very humorous lad, he's written, directed, produced and photographed—and even had the audacity to invade the fourth estate. He's been in vaudeville, movies, night clubs, television, radio and Chautauquas. He's even appeared at our Westwood Hills Marching and Chowder Club, which is tantamount in our opinion to a command performance at Buckingham Palace. He's a warm, genuine, expansive fellow, and this book is just like him. I think you'll love it.

BING CROSBY

by Bing Crosby

It may seem curious, but Mildred Bailey gave me my start. Curious, because I believe Mildred was younger than I—well, anyhow, it was pretty close.

You know, when I was going to college in Spokane Mildred was singing in a local night spot, Charlie Dale's Cabaret. Her brother Alton Rinker and I had a six-piece band around school, named, with what we thought remarkable inventiveness, The Musicaladers. I wince at the recollection.

Now Mildred used to get some great records from the East from time to time—stuff by the Memphis Five, Gene Rodemick, Jack Chapman, the Wolverines—groups like this, and Alton and I and our band would copy them. Believe me, with such a library in those days in Spokane, we were pretty "avant." All of this was in 1925.

About that time Mildred took off for Hollywood for newer and broader fields, and a year or so later, Alton and I followed her there, arriving "tap city" and seeking bed, board and an entree into some of the booking offices. In her great goodness of heart, Mildred took in these two strolling players.

She was singing in a very plush speakeasy called The Swede's, and I'll never forget on my first visit there how my eyes bugged when I saw Gene Pallette, eminent actor of the period, lay a "Benjy" on her for two choruses of *Oh Daddy Blues*. *Ace in the Hole* was good for a brace of "Benjies," and *Sweet Mama Where Did You Stay Last Night* might get pretty near anything.

There it was that she introduced us to Marco, at that time a very big theatrical producer, and we were on our way—with a lot of her material, I might add. Ah. She was *mucha mujer*. A genuine artist, with a heart as big as the Yankee Stadium, and a gal who really loved to laugh it up. She had a beautiful sense of humor, and a way of talking that was unique. Even then, I can recall her describing a town that was nowhere as "tiredsville" or a singer who was a little zingy as "twenty dash eight dash and four."

And Mildred's singing. How timeless it is! Just as appealing now as it was then. Certainly seems to me Columbia has put between the covers of this album things of Mildred's that prove this over and over again. Things that prove there's just nothing like style—and this lady had it in great abundance. All of it good. I surely hope this album meets with the great success it deserves.

Above: Liner notes from the Columbia album "Mildred Bailey--Her Greatest Performances"

Left: Introduction from the Book "Life on a Pogo Stick" by Ken Murray.

Notes by Bing Crosby

Singing these songs after the famous singers who made them a part of our standard popular catalogue reminds me somewhat of the coon dog who persisted in the chase long after the quarry had been treed and bagged. "He's just running to get his feet sore," his owner said sourly. Well, maybe that's what I'm doing. Certainly I have no hope of embellishing these songs, nor do I dream of adding luster to the rich nostalgic patina which already surrounds them. Let's just say it's my way of paying tribute to the people who introduced and popularized them—people who for one reason or other are particular favorites of mine, and, I'm sure, of the world of music lovers.

Really, it seems rather fantastic that special identification should be necessary, linking singers with songs, but maybe for the sprouts it might be wise.

"APRIL SHOWERS" of course is the song of the immortal Jolson. No man in my memory could generate such electricity in the theater. Even in the closing days of his glorious career I have watched him sing for youngsters who had never seen him or never heard of him. He would sing four bars and create such infectious excitement that it would be tough to get him off after half a dozen songs. Of course he made many great songs hits—this one just happens to be the one I like best.

"WHEN MY BABY SMILES AT ME"—this is Ted Lewis's great song. A real artist, Ted, a gentle pied-piper. A dreamy itinerant who comes down the pike with his bag of bluebirds and silver linings, his battered hat and crooked cane, and with his musical philosophy half spoken, half sung, makes us serenely confident that everything's going to be all right.

You know Gene Austin sang a lot of songs that sold a million records or more, and this is when there were only a million or so phonographs in the land. But "MY BLUE HEAVEN," I am confident, must have been his biggest.

Rudy Vallee broke trail for all us crooners. He took "table singing" up on the bandstand, and with blazer, megaphone, and a Yale education, pioneered a lot of great hits. The one I have chosen to sing probably wasn't his biggest, but I think it was one of his best—"A LITTLE KISS EACH MORNING."

I worked with Russ Columbo in 1930 at the Coconut Grove. We were in the Gus Arnheim band together. He played violin and sang—I sang and commuted to Agua Caliente. I am sure if Russ had lived, he would have been a big, big star. Talented, fine musician, he was a most attractive and appealing fellow. "PRISONER OF LOVE" was very big for him; in fact it was his theme song.

"AIN'T MISBEHAVIN'" is kind of a joint enterprise. Fats Waller wrote it—wrote the music anyhow—and certainly it was identified with him, but really no more than with Louis Armstrong, who sang it far and wide. Both great men, great artists—I'd settle for either one myself.

When the Mills Brothers first came out of Ohio, I worked on the New York Paramount stage with them, in their first theatrical engagement. They were a tremendous hit, these wonderful fellows, with their fresh, unusual arrangements, and engaging personalities. Through the years we've been fast friends, and I remember well how happy I was when their record of "PAPER DOLL" was such a smash.

I suppose if you ask ten different people what was their favorite recording of Frank Sinatra's, you'd get ten different replies—the "Thin Gin," as I call him, (that's Gin with a hard G) has been connected with so many great songs and has made so many great records. For my taste I like to go back a bit, when he was with Dorsey. He didn't have the authority or the flexibility that he has now, but he sang simply, and with affecting sincerity, "THIS LOVE OF MINE."

It's just one of those inexplicable vagaries of show business that a fellow like Bob Hope—a fellow of sharply limited vocal powers, should wind up with one of the great songs of the past 25 years—a song so great that it has even survived thousands of his wheezy renditions. I'm thinking of "THANKS FOR THE MEMORY."

Johnny Mercer is one of the cleverest men I know. He's a great lyricist (he can and has written great melodies too), and he sings the blues like nobody. I like everything he ever wrote, and I go back quite a piece with Ole Jawr. But I think you must agree with me that "BLUES IN THE NIGHT" "will get it when it's almost gone."

I like to think of Nat Cole as a real strolling player—never pressing, never seeking for obvious effect, singing like he wanted no applause, cared little whether anyone was listening or not—singing because he liked to sing, because he liked the song. This fellow creates a wonderful mood anytime he works, I believe. In his recording of "MONA LISA" this is particularly apparent.

And so we come practically up to date, up to Dean Martin, and "MEMORIES ARE MADE OF THIS." You know Dean really doesn't have to sing to make it. He's a good comic, good straight man, hooper, exuding charm from every follicle of his tightly ringleted Romanesque "noggins." This fellow can play the love interest and win the girl. Actually his singing is just for lagniappe, and what makes it unique is his style, which is all his own. Sometimes I think he takes a liter or two of Ovaltine before a recording date, and leaves a call to be awakened at the "turn-around." I used to be known as a relaxed type singer, but this lasagne lover makes me look like a Prussian drill-master. This boy is as loose as ashes, but what he does is mighty nice, and mighty pleasant.

Looking back on this line-up I see it's all male and I've overlooked the chicks. Well, that's another album, or Dinah and Clooney will be furious!

Bing

Liner notes from the Decca album "Songs I Wish I Had Sung"

“ 看 都 埠 看 你
趣 包 談 以 諧 能
之 諧 你 至 最 讀
至 笑 赴 查 此 ”

*Sincerely
Bing Crosby*

Don Eagle, 1917-1996, Club Crosby Member and Author

Don Eagle, a long-time member of Club Crosby and author of several articles for *Bingang*, died on September 17, 1996. Unfortunately, we heard of his death too late to include his obituary in the winter issue.

Don's best-remembered article for our newsletter dealt with his work with Bing Crosby in *A Connecticut Yankee in King Arthur's Court*. Other pieces dealt with Mildred Bailey, Bob Hope and other things and people associated with Bing. He was working on an article on Harry Barris at the time of his death.

Don Eagle was born in Spokane, Washington and spent the majority of his life there. He also worked as a musician and entertainer in Southern California. In addition to playing guitar and several other instruments, he was an accomplished composer and arranger.

Don was always a great admirer and historian of Bing Crosby, and like Bing, he went to California following graduation from high school in 1936 to pursue a musical career. He quickly caught on with some of the best big bands of that era, including Louis Armstrong, Jack Teagarden, Paul Whiteman and Glenn Miller. During World War II he served his country traveling thousands of miles with the USO to entertain troops at military bases and hospitals.

Following the war, Don organized his own group called "The Three Dons," who developed a large following, performing in hotels and night clubs throughout Southern California. He also appeared in several movies, including *The Night Has a Thousand Eyes* with Edward G. Robinson, *The Strip* with Mickey Rooney, and the before-mentioned *Connecticut Yankee in King Arthur's Court*.

In 1951 he returned to his home town of Spokane, where his group played at many of the finest restaurants and hotels throughout Spokane and Coeur d'Alene. Most recently, Mr. Eagle formed a jazz group called the Dixie Dandies, who performed at fairs and community gatherings in the Inland Northwest. Perhaps the performances he loved the most were for grade school children in the "Arts in the School Week" program. He also coached football at North Central High School and spearheaded the drive to build the school that exists today.

Don and June Eagle were married when they were juniors at North Central and had a wonderful marriage of 61 years, 7 months. They have two daughters, eight grandchildren, six great grandchildren and a great-great granddaughter.

We will miss Don and his articles, which he generally dictated on tape and sent to your editor.



Don Eagle

A Couple of Reviews

MY SINGING TEACHERS, REFLECTIONS ON SINGING POPULAR MUSIC, by Mel Tormé. Oxford University Press, 1994, \$19.95. Available from The Jazz Store, P.O. Box 43327, Upper Montclair, NJ 07043, at \$21.95 plus shipping. (201) 509-8834.

Mel Tormé has gone far beyond the title and has written a mini-encyclopedia of the jazz personnel of his time, in the widest sense. This ambitious collection of reminiscences, names, and professional critique is contained in 193 pages of text, plus sixteen pages of photographs. It is augmented by two indexes totaling 17 pages.

The book's 22 chapters feature *Bessie and Connie, Louis and Billie, Bing, Fred, Ethel, The Canaries, Ella, Mabel and Lee, Woody and Johnny, Nat, The Boys in the Bands, My Fellow Americans, "...And from Overseas...", The Songwriters, The Arrangers, The Instrumentalists, Band-leaders Who Sing, The Vocal Groups, Broadway, The Movie Singers, Scat!*, and *Afterthoughts on Singing*.

Bing takes second billing in the Preface, after Sinatra, who receives more detailed attention. On the other hand, Bing has a chapter all to himself, while Sinatra lives in references scattered throughout the book.

The author finds Bing "difficult to categorize" and seems to have met him only twice, in 1945 and '75. Both times, Mr. Tormé was positively impressed with Bing's human qualities. The balance of the chapter is mostly standard biography.

An insider's view of half a century of popular music, concentrating on vocal performers, this book can serve as an introduction and general reference. It reads like a visit with Mel Tormé, professional musician. *Bingang*

THE NEW AMBEROLA GRAPHIC. Published by The New Amberola Phonograph Co., 37 Caledonia Street, St. Johnsbury, VT 05819.

Your editor has subscribed to this very interesting magazine for many years, and he thought that some of our club members might also be interested. Most of us are record collectors — many of us going back to the days of the 78 rpm shellac record — and some of us probably even have a few cylinder records around.

The magazine is issued four times a year, and its editor is Martin F. Bryan. Each issue contains about 30 pages, plus an advertising supplement listing record auctions, ads for books on the phonograph, and other record items. (You can even buy steel needles for your wind-up Victrola!)

There are beautifully-detailed photos of phonographs and records, book reviews, old advertisements, obituaries of famous musicians, and pieces on many subjects dealing with the phonograph. One recent series of articles dealt with a preposterous suit by the Victor company to prevent other record companies from using red labels!

The cost is a very modest \$10 for 8 issues (2 years). If you are interested, write to Martin Bryan and send him \$10. Reading this magazine might inspire you to dust off your old records and play them again!

W.L.M. **39**

*When Bing's party moved
50 years ago, his mix of business and
pleasure made a showcase of...*

Stars and Swipes At Pebble Beach

BY MARK SOLTAU

It has been called the greatest "show" in golf, and those who have watched or played in the tournament concur. Bing Crosby may be gone, but his spirit remains alive at the AT&T Pebble Beach National Pro-Am.

The late crooner started the event in 1937 at Rancho Santa Fe, near San Diego, where he owned property and part of a racetrack. The idea was to match 50 or 60 friends from show business and sports, like Fred Astaire, Edgar Kennedy, Guy Kibbee, Bill Frawley and Zeppo Marx, with golf professionals like Henry Picard, Paul Runyan, Lloyd Mangrum, Dutch Harrison and Sam Snead. The two days would be filled with fun, camaraderie, storytelling, music and libation. Snead won the first tournament and collected \$500, but more importantly, the pro-am was born.

It remained at Rancho Santa Fe until World War II broke out. After a four-year hiatus, Crosby revived it on the Monterey Peninsula in 1947 with several changes: a 54-hole format, a purse doubled to \$10,000, and local charities becoming the beneficiaries of the proceeds. (More than \$18 million has been contributed to date.)

Cyprus Point Club, of which Crosby was a member, Pebble Beach Golf Links and Monterey Peninsula Country Club were used in the three-course rotation, and spectators turned out in droves. Once again Crosby invited some of the biggest names in Hollywood and sports, people like Phil Harris, Bob Hope, Johnny Weissmuller, Tennessee Ernie Ford, Del Web, Forrest Tucker, Dean Martin, Andy Williams, Robert Stack, James Garner, Lefty O'Doul and Ernie Nevers. Once again, everyone had a ball.

"I enjoyed playing with the celebrities," said Cary Middlecoff, who won the Crosby in 1955 and '56. "It was a good place for a star-struck young pro like myself to meet them. I rubbed noses with them all."

Fifty years later, 1997, weather remains the hot topic of conversation. It's not unusual to sample all four seasons during the week. Most fans and participants bring several suitcases full of clothes to prepare for the worst, although more times than not it's been sunny and beautiful.

In 1962, it snowed Saturday night. "I know I got loaded last night," said Jimmy Demaret the following morning, "but how did I wind up at Squaw Valley?"

Crosby loved it. "I think the galleryites enjoy draping themselves in every manner of rain gear, parkas, mukluks, hip boots, balbriggans, pea jackets, space suits, ski pants, Antarctic survival gear and woolen longjohns," Crosby said, "and watching with fiendish relish while



great players, actors, athletes and executives lurch through the rain, lashing out desperately against the elements with only occasional success."

Added Ernie Ford, "I've worked all my life to keep from walking in the mud. But every year I pay \$400 to come here and spend a week in it."

Some years the wind has blown so hard players have run to greens to mark their golf balls before they blow away. Downpours have been frequent, with lift, clean and place common. In 1983, Tom Kite used the latter to shoot an unbelievable 62 at Pebble Beach.

In 1958, network television covered the tournament for the first time and play was extended to 72 holes. It was, and still is, a hit for viewers.

Although the cast of characters has changed — the Crosby family withdrew its support after Bing's death — his creation has withstood the test of time. Clint Eastwood, Bill Murray, Joe Montana, Julius Erving, Joe Pesci and Don Johnson have become the marquee attractions, along with Jack Lemmon, who still hasn't made the pro-am cut after decades of trying. Occasional appearances by George Bush, Donald Trump and other well-known names have kept galleries buzzing.

Which, in the end, means only one thing: the Crosby/AT&T has always been a social event as much as a golf tournament.

Reprinted with permission from the January/February 1997 issue of GOLF JOURNAL, the official publication of the United States Golf Association. USGA does not own the rights to the photographs that were used in the original article and could not grant us permission to reprint them. Back issues of the January/February edition have been sold out and are not available. Article submitted by Charlie Baillie and Ernest Sutkowski.

Bing Crosby's Home Made Ravioli

By Anthony DiFlorio III

WPEN's Jerry Stevens is one of those broadcasters who creates magic on the air. It's more than just being able to have a pleasant voice and play the popular recordings. Jerry is a communicator and he has a way of telling a story that is compelling. One such story, related on the air six years ago, created a bond of friendship for a disparate group of strangers.

At the time, Jerry was the host of the Night-Train, an overnight show on WPEN Radio. One of his most loyal listeners was South Philadelphia's Marie M. Mauro. Marie had long been a fan of the great bands and singers since the thirties. She followed Benny Goodman, Bing Crosby, Perry Como and the young Frank Sinatra. Marie would often write to Jerry and respond to his selections and correct him when he was wrong. Stevens also hosted a weekend show called "Something Special" which is where I usually listened to him. He would spotlight a different artist every week. I enjoyed the show and Jerry's style so much that I taped it every week.

In February of 1990, Jerry announced on Night Train that he would be featuring the young Bing Crosby that weekend. Marie heard this and remembered an incredible story that happened in her neighborhood fifty-five years earlier! She wrote to Jerry and he read her letter on the air that Saturday.

This is what I heard Jerry say: "Here's that letter I told you about," he said. "This is moving! 'Hiya Jer. It's letter writing time again. Hear you're going to feature the young Bing Crosby. In his early years Bing forged an alliance with two musicians from South Philly — Eddie Massaro, known as Lang, and Joe Venuti. Eddie was good friends with a neighbor, Busty Amoroso. Bing was appearing at the old Carmen Theater with Eddie Lang in 1933. Busty invited the whole gang — Bing, Dixie, Eddie and Kitty Lang and Bing's brothers, Everett and Bob, to his home at 1621 Wharton Street for dinner. Busty's mom, Maria Domenica, and his sister Lil cooked a fabulous meal of homemade ravioli. Bing said it was the first time he had ever tasted homedameravioli! He sang for his supper that night, 'Love in Bloom.' All the neighbors gathered; the kids looked in the window — it was an event. Lil is amazing; she will be 85 in April, has more pep and vigor than someone half her age. Do you think you could dedicate a song to Lil in honor of her introducing Bing Crosby to his first taste of homemade ravioli?"

"Lilian," said Jerry, "I hope you're listening right now. I want you to imagine that you are back in your dining room in 1934. The dishes are still on the table and Bing Crosby himself is singing 'Love in Bloom.'" Then Jerry played the record.

It was a magical moment. For three minutes I imagined I was there in South Philly, on Wharton Street, peeking through the window and watching Bing Crosby, blue-eyes flashing, singing "Love in Bloom." Thankfully, the tape was running. Jerry concluded, "Lilian, if I brought tears to your eyes, I hope they are tears of joy."

I was moved, and I played the tape for my relatives. I wanted to meet the lady who wrote such an evocative letter and the woman who got serenaded.

I never thought to look up Marie Mauro, but I never forgot the story. Sometime later, I attended a big band concert that was hosted by Jerry Stevens. I went up to talk to him and asked him, "Jer, do you ever hear from that Marie Mauro?" "Yes," he said, "she's right over there." Sitting on a beach chair, enjoying the band was Marie Mauro. I went over to introduce myself and she was flabbergasted that anyone remembered that story. I asked about Lil and she said that Lil was just as feisty as ever. It turns out that Marie worked at an office just down the street from my house! We



From left: Jerry Stevens, Ellen Stevens, Marie Mauro

found that we had many musical interests in common. That began a friendship that has endured to this day. We've had many interesting adventures in the ensuing years, many with our mutual friend, that "Sinatra Girl," Franny Casella. The three of us have followed Frank at concerts all over the Northeast. We've caught up with Jerry at various WPEN functions and I half jokingly started the "International Jerry Stevens Society" with the three of us and Rose Woods.

Marie is an inspiration. Despite her physical ailments, she continues to be active, working for the State of Pennsylvania until recently. And what about Lilian? Well, she's now 90 years young and still going strong. She looks out for her daughter Babe, grandchildren and great-grandchildren! She walks by Marie's house every week on her way to the library and they stop to chat. She is so busy that she still hasn't met Jerry Stevens. I still hope that someday soon, we'll all get together and have homemade ravioli and wine and listen to young Bing Crosby sing "Love in Bloom." That would truly be SOMETHING SPECIAL!

Reprinted from the ITALIAN TRIBUNE NEWS of October 3, 1996, with the permission of the author. Anthony has a 90-minute audio tape of the February 2-3, 1990 Jerry Stevens' show. He will make you a copy for \$5.00 to cover postage, handling and duplication.

Mutual Liking For Spaghetti Made Eddie and Bing Pals

By Bing Crosby

Hollywood — I first met Eddie Lang when Al Rinker and I joined the Pops Whiteman family in San Francisco. His work on the guitar won me from the start. When I found that Eddie liked spaghetti, like me, we became real pals.

Eddie liked to take in "the spots," and — lucky for me — he had good sense and saved me from many a jam. And I don't mean musical session.

Naturally, when I got into a musical solo spot, it was a great comfort to have such an artist with me. Eddie made me do my best when the break came, and I give him full credit.

Reprinted from DOWN BEAT, May 1939.



Bing Crosby with Clifford Roberts at the Augusta National Club where The Masters golf tournament is held.

Bing at the Master's Classic

Bing has a long list of show business "firsts" which most of us are familiar with. We all know he began a new trend in popular singing, was the first star to tape entire radio programs, etc. One of the world's great golf tournaments, The Masters in Augusta, GA, was visited by Bing several times in the fifties.

Instead of staying at a hotel, Bing decided to rent a house. It became a "trend" as was pointed out in a special issue of the April 9, 1997 Augusta Chronicle. Now hundreds of families rent their homes to visitors and take vacations elsewhere. They have Bing to thank for the trend setting.

The photo is taken from a Life magazine-sized book dedicated to those who had an input into the history of The Masters. It's nice to have a good-sized photo pertaining to a current event, especially since it's been almost 20 years since he left us.

PETE CAKANIC

Bing Crosby, My Favorite Singer By Bill Greehy

I have been a Bing Crosby fan for 50 years. To me, Bing was everything good in life and still is. I am proud to be in Bing's club.

Bing deserved more than one Academy Award. He should have won an Oscar for *Country Girl*. He was great in it. My favorite movie roles of Bing are *Going My Way*, *The Bells of St. Mary's*, *Country Girl*, *Blue Skies*, *Holiday Inn*, *High Society*, *White Christmas*, *Top o' the Morning* (although I think this movie made the Irish look stupid), and *Welcome Stranger*, to name a few favorites, as well as *Road to Utopia*.

My favorite leading ladies of Bing are Ingrid Bergman, Joan Caulfield, Dorothy Lamour, Grace Kelly, and Ann Blyth.

Bing was a loving man. I don't believe what Gary Crosby wrote about his Dad. Bing was proud of his family.

The songs of Bing that are my favorites are: "True Love," "The Bells of St. Mary's," and Irish songs such as "Galway Bay," "Who Threw The Overalls in Mrs. Murphy's Chowder," "The Isle of Innisfree," etc.

I am glad to be part of this wonderful club for Bing.

Both Wayne and Mark are doing a great job. Take a bow!

I liked it when my favorite male and female singers appeared together on *Hollywood Palace*. That was Bing Crosby and Kate Smith. It was a joy to see them together. I have been a member of Kate's fan club since I was a young man. Last May I attended the Kate Smith Festival that was held at Lake Placid. I had a wonderful time. The people are so friendly. We toured the home where Kate used to live—Camp Sunshine.

I remember the Bing Crosby event I attended in Connecticut that Bob Lundberg and his wife Joyce organized. I was new to this club event. Bob and Joyce made me feel so welcome. I have fond memories of this affair. Bob was an ardent Bing Crosby fan. Too bad we lost him. He will never be forgotten. It was too bad that nobody could take over the club when he passed on.

I was also in the Bing Crosby Historical Society that Ken Twiss ran. Ken was also in the Ray Heatherton Irish Friends Club that my wife and I had. When my wife Annette passed away the club disbanded.

Bing was a dedicated singer and actor and a good family man. I have great respect and love for his memory, and for his widow, Kathryn Crosby, and for his children, Mary Frances, Nathan, and Harry. God bless Bing's memory and God bless this club. May it be in existence for 60 more years!



BINGsings



By Charles Baillie

There are a number of items to report that have surfaced since the "Winter 96-97" issue of BINGANG. My personal favorites are the latest in the Harry Lillis Series--"Lillis, Love and a Little Covered Wagon"--and a group of four budget-priced CDs compiled by Mr. Bob Zipkin, VP Sales, MCA Special Products, as follows:

Bing Crosby -- Love Songs -- MCAD-20971
Bing Crosby -- My Favorite Country Songs -- MCAD-20982
Bing Crosby -- My Favorite Hymns -- MCAD-21002
Bing Crosby -- My Favorite Hawaiian Songs -- MCAD-21008

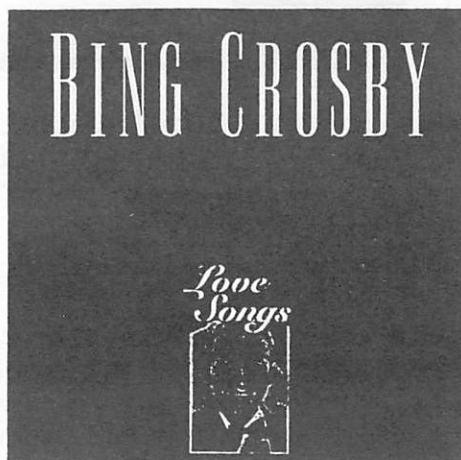
Now for the "Good News--Bad News" take on this group of CDs:

- Good News: . The sound quality is excellent and the selections good. Many have not appeared on CD before, especially those tracks on love songs and hymns.
- Bad News: . The price of \$5.99 is very attractive.
- Bad News: . Mr. Zipkin indicates that there are no plans for additional issues at this time. Future issues will probably depend on the sales success of this group.
- Bad News: . These budget discs are sold by MCA to dealers on a "no return" basis. Consequently, many dealers order only a limited number that they feel sure of selling. The result--they are very hard for collectors to find.

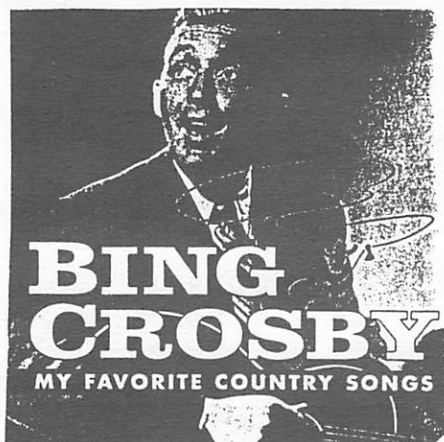
I purchased "Country Songs" at Tower Records in Pasadena, and "Hawaiian" and "Hymns" at Camelot Records in Arcadia. In the process, I checked seven record stores regularly over the past four weeks. I could not find the 4th CD, "Love Songs," locally; but Wig Wiggins was able to obtain a copy for me at Footlight Records in New York.

Here are the details of these CDs for your information.

BING CROSBY -- LOVE SONGS

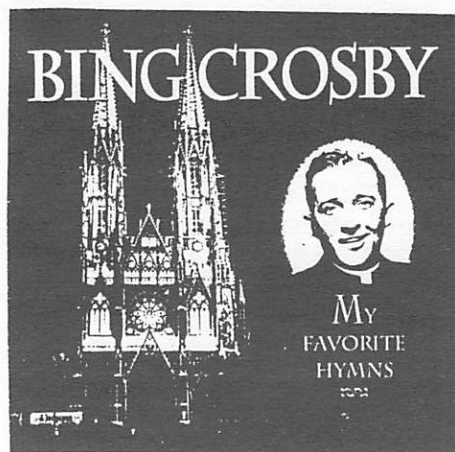


BING CROSBY -- MY FAVORITE COUNTRY SONGS



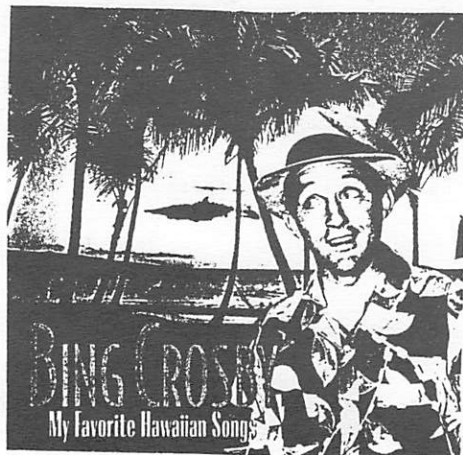
1. I'M AN OLD COWHAND (FROM THE RIO GRANDE)
2. TAKE ME BACK TO MY BOOTS AND SADDLE (2:40)
3. TWILIGHT ON THE TRAIL (3:07)
4. TUMBLING TUMBLEWEEDS (2:59)
5. CLEMENTINE (2:25)
6. EMPTY SADDLES (3:59)
7. WE'LL REST AT THE END OF THE TRAIL (2:51)
8. COOL WATER (3:00)
9. ALONG THE NAVAJO TRAIL (2:44)
10. HOME ON THE RANGE (3:07)

BING CROSBY -- MY FAVORITE HYMNS



1. ALL HAIL THE POWER OF JESUS' NAME (2:50)
2. O GOD, OUR HELP IN AGES PAST (2:40)
3. O LORD, I AM NOT WORTHY (3:20)
4. WHAT A FRIEND WE HAVE IN JESUS (3:07)
5. HE LEADETH ME (2:50)
6. HOLY, HOLY, HOLY, LORD GOD ALMIGHTY (3:02)
7. MOTHER DEAR, O PRAY FOR ME (3:00)
8. ROCK OF AGES (2:38)
9. THE BELLS OF ST. MARY'S (3:07)
10. PEACE PRAYER OF ST. FRANCIS (7:43)

BING CROSBY -- MY FAVORITE HAWAIIAN SONGS



GOOD HUNTING! If you can't find the CDs in your local record shops, ask the manager to "special order" for you. If this is not feasible, you can order from Footlight Records, 113 E. 12th St., New York, N.Y. 10003. Phone (212) 533-1572. Fax (212) 673-1496.

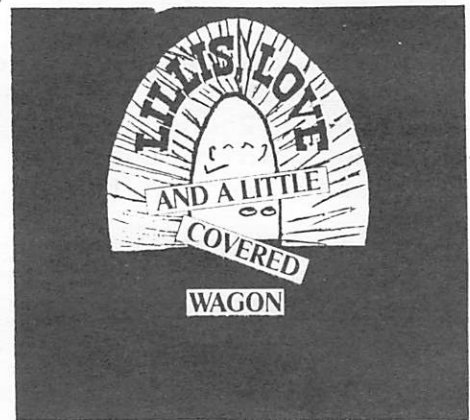
Another source would be Chick Wilson, Select Circles, P.O. Box 302, Riverside, CT, 06878. Phone (203) 661-8421.

The other disc I have been waiting for is the fourth in the Harry Lillis Series--"Love and a Little Covered Wagon." I just received my copy from member Wig Wiggins, and it is great! It is a double CD with very good sound quality and 52 tracks, virtually all of which are new to CD.

LILLIS, LOVE AND A LITTLE COVERED WAGON



- | | |
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| <p>D I S C 1</p> <ol style="list-style-type: none"> 1) DANCE WITH A DOLLY 2) LOVE MAKES THE WORLD GO ROUND 3) CROSSING THE PLAINS 4) FRIENDLY PERSUASION 5) HOW COME YOU DO ME LIKE YOU DO? 6) SHENANDOAH 7) I'VE HEARD THAT SONG BEFORE 8) ROCK A BYE YOUR BABY WITH A DIXIE MELODY 9) WILL YOU COME TO THE BOWER 10) COQUETTE 11) ONE FOR MY BABY 12) JENNIE JENKINS 13) LONESOME AND SORRY 14) I'LL TAKE ROMANCE 15) THE STREETS OF LAREDO 16) WHEN MY SUGAR WALKS DOWN THE STREET 17) THE SONG IS ENDED 18) HANG ME, OH HANG ME 19) MARIE 20) IN THE CHAPEL IN THE MOONLIGHT 21) BOUND FOR THE PROMISED LAND 22) SENTIMENTAL GENTLEMAN FROM GEORGIA 23) THANK YOU FOR A LOVELY EVENING 24) GIT ALONG LITTLE DOGGIES 25) THERE'S DANGER IN YOUR EYES, CHERIE 26) SOUTH OF THE BORDER | <p>D I S C 2</p> <ol style="list-style-type: none"> BALLIN' THE JACK (1) WHAT'LL I DO? (2) BUFFALO GALS (3) STORMY WEATHER (4) REMEMBER (5) WHEN I WENT OFF TO PROSPECT (6) MY PRAYER (7) SAY 'SI SI' (8) RED RIVER VALLEY (9) RIVER, STAY AWAY FROM MY DOOR (10) THAT OLD GANG OF MINE (11) NINE HUNDRED MILES (12) THE BREEZE AND I (13) I HEAR MUSIC (14) SKIP TO MY LOU (15) TENDERLY (16) OLD BUTTERMILK SKY (17) GREEN GROW THE LILACS (18) BE CAUGHT IN THE RAIN (19) ALL ALONE (20) OLD SETTLER'S SONG (21) SAY IT ISN'T SO (22) AMAPOLA (23) BUCKSKIN JOE (24) ALWAYS (25) PUTTIN' ON THE RITZ (26) |
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This "Private Limited Edition" will be handled by Wig Wiggins for USA and Canadian collectors. If interested, send a check for \$25 (US funds) to MR. F. B. WIGGINS, 5608 NORTH 34th STREET, ARLINGTON, VIRGINIA, 22207. Phone (703) 241-5608.

Another fine disc also available from Wig is the second CD issued in "The Chronological Bing Crosby" series (Jonzo Compact Disc JZCD-12). This disc can be ordered from Wig for \$20 (US funds)--which includes postage and shipping.

"THE CHRONOLOGICAL BING CROSBY, Vol. 12, 1932-33" (Jonzo JZCD-12) \$20.00



- JZCD 12**
1. JUST AN ECHO IN THE VALLEY
 2. SOME DAY WE'LL MEET AGAIN
 3. STREET OF DREAMS - A
 4. STREET OF DREAMS - B
 5. IT'S WITHIN YOUR POWER
 6. I'M PLAYING WITH FIRE
 7. TRY A LITTLE TENDERNESS - A
 8. TRY A LITTLE TENDERNESS - B
 9. YOU'RE GETTING TO BE A HABIT WITH ME - A
 10. YOU'RE GETTING TO BE A HABIT WITH ME - B
 11. YOUNG AND HEALTHY - A
 12. YOUNG AND HEALTHY - B
 13. YOU'RE BEAUTIFUL TONIGHT, MY DEAR - A
 14. YOU'RE BEAUTIFUL TONIGHT, MY DEAR - B
 15. I'VE GOT THE WORLD ON A STRING - A
 16. I'VE GOT THE WORLD ON A STRING - B
 17. MY HONEY'S LOVIN' ARMS - A
 18. MY HONEY'S LOVIN' ARMS - B
 19. WHAT DO I CARE, IT'S HOME - A
 20. WHAT DO I CARE, IT'S HOME - B
 21. YOU'VE GOT ME CRYING AGAIN
 22. SOMEONE STOLE GABRIEL'S HORN
 23. STAY ON THE RIGHT SIDE OF THE ROAD - A
 24. STAY ON THE RIGHT SIDE OF THE ROAD - B
 25. HERE IS MY HEART



The next disc--reported by Robert Edelstein of Edgewater Park, N.J.--is "Bing Crosby--Members Edition." Robert indicates that the 22 tracks are all from radio shows, the sound is good, and he picked it up at a Caldor Store for \$5.99. To date, this disc has not "surfaced" in any of the California record stores which I frequent.

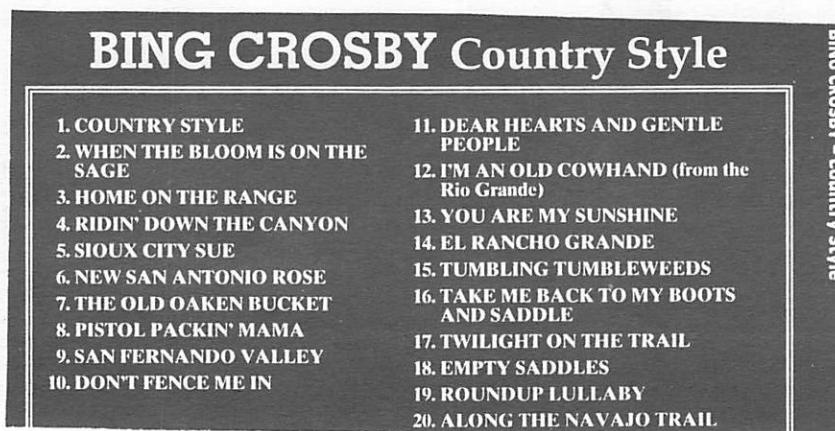
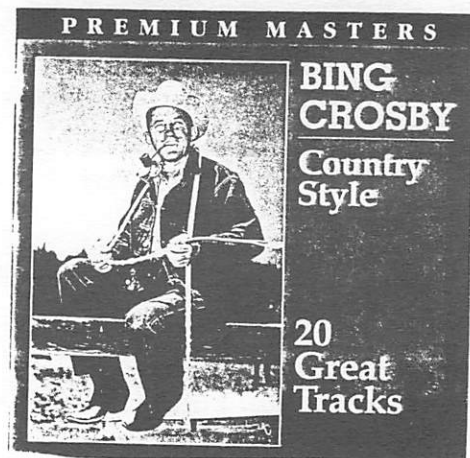
"BING CROSBY--MEMBERS EDITION" (TKO Records Ltd. UAE30532) \$5.99



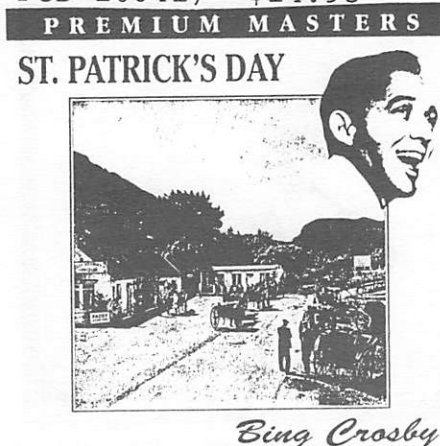
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|---|--|
| <ol style="list-style-type: none"> 1. Swinging on a Star 2. Amor 3. I'll Be Seeing You 4. Jeepers Creepers 5. Moonlight Becomes You 6. Don't Fence Me In 7. Sleigh Ride in July 8. Lady Be Good 9. I Got Rhythm 10. A Gypsy in My Soul 11. St. Louis Blues 12. Chattanooga Shoe Shine Boy | <ol style="list-style-type: none"> 13. Accentuate the Positive 14. Is You Is or Is You Ain't My Baby 15. You Got Me Where You Want Me 16. I'll Get By 17. Speak to Me of Love 18. Day After Forever 19. Swanee River 20. It's Easy to Remember 21. I Promise You 22. It's Love, Love, Love |
|---|--|

Our Australian friends are responsible for the next two CDs. They are available from Music By Mail, Inc., P.O. Box 368, Palm City, FL, 34991. Phone 1-800-233-3000. Send \$14.95 for each plus \$3.25 shipping. While there is little new to compact disc, the selections are attractive and the sound quality good.

BING CROSBY COUNTRY STYLE (Premium Masters PCD 10044) \$14.95



BING CROSBY ST. PATRICK'S DAY (Premium Masters PCD 10041) \$14.95

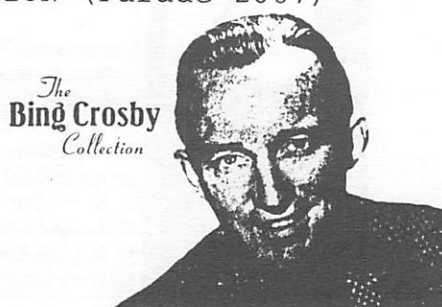


Member Frank Whittaker of Calgary, Alberta, Canada, has always been most helpful in sending me information on new CDs that he finds. Since the first of the year, he has acquired four CDs locally that were produced in England. The first disc--Bing Crosby: The Essential Collection (Wisepack LECD-612)--was reviewed in BINGANG Winter 95-96, so I will not repeat the information. The other three--as Frank states--do not have a lot of new (to CD) material; but they are reasonably priced and a good value if a number of the tracks are not in your collection. In any event, here they are:

THE BING CROSBY COLLECTION (Parade 2067)

\$15.00

1. (There'll Be Bluebirds Over) The White Cliffs Of Dover (2.48)
2. Yankee Doodle Dandy (1.34)
3. I Don't Want To Walk Without You, Baby (3.16)
4. You'd Be So Nice To Come Home To (2.05)
5. As Time Goes By (1.57)
6. I'll Be Seeing You (2.24)
7. Bless 'Em All (2.33)
8. I'll Get By (As Long As I Have You) (2.29)
9. Basin Street Blues (2.35)
10. You Belong To My Heart (2.01)
11. Swingin' On A Star (3.05)



12. Temptation (3.06)
13. Too Marvellous For Words (3.03)
14. June In January (3.09)
15. I'm An Old Cowhand (From The Rio Grande) (2.40)
16. Pennies From Heaven (3.08)
17. Mister Gallagher And Mister Shean (2.49)
18. You Must Have Been A Beautiful Baby (2.32)
19. Sunday, Monday Or Always (2.33)
20. Sierra Sue (3.00)
21. Deep In The Heart Of Texas (2.44)
22. Long Ago (And Far Away) (2.24)

Disc 1

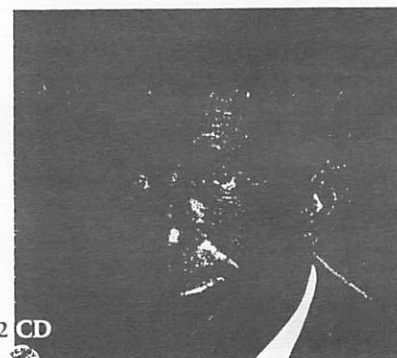
- 1 - SWINGING ON A STAR
- 2 - TRADE WINDS
- 3 - NEW SAN ANTONIO ROSE
- 4 - DINAH
- 5 - I LOVE YOU TRULY
- 6 - SWEET GEORGIA BROWN
- 7 - YOU'RE GETTING TO BE A HABIT WITH ME
- 8 - TEMPTATION
- 9 - TOO MARVELLOUS FOR WORDS
- 10 - MAY I?
- 11 - JUNE IN JANUARY
- 12 - WITH EVERY BREATH I TAKE
- 13 - I'M AN OLD COWHAND (FROM THE RIO GRANDE)
- 14 - PENNIES FROM HEAVEN
- 15 - MR GALLAGHER AND MR SHEAN
- 16 - YOU MUST HAVE BEEN A BEAUTIFUL BARY
- 17 - SUNDAY, MONDAY OR ALWAYS
- 18 - SIERRA SUE

Disc 2

- (THERE'LL BE BLUEBIRDS OVER) - 1
- THE WHITE CLIFFS OF DOVER - 2
- ARMY AIR CORP SONG - 3
- YANKEE DOODLE BOY - 4
- I DON'T WANT TO WALK WITHOUT YOU - 5
- SONG OF FREEDOM - 6
- YOU'D BE SO NICE TO COME HOME TO - 7
- WHAT DO YOU DO IN THE INFANTRY? - 8
- RIDING HOME ON A CLOUD TONIGHT - 9
- GET ON THE ROAD TO VICTORY - 10
- SUNDAY, MONDAY OR ALWAYS (VERSION 2) - 11
- THE VICTORY POLKA - 12
- IT'S ALL OVER NOW - 13
- AS TIME GOES BY - 14
- I'LL BE SEEING YOU - 15
- SHOO SHOO BABY - 16
- THERE'LL BE A HOT TIME - 17
- IN THE OLD TOWN TONIGHT - 18
- THE BOMBARDIER SONG - 19
- LONG AGO AND FAR AWAY - 20



BING CROSBY



ROSIE AND BING (Delta Music Ltd.--CD 6018)

\$ 5.88



Rosie & Bing Delta Music CD6018

1. Isn't This A Lovely Day; 2. Anything You Can Do; 3. They Say It's Wonderful; 4. You Make Me Feel So Young - Rosemary Clooney; 5. My Heart Is Taking Lessons - Bing; 6. Ain't We Got Fun; 7. Paris Medley: Any Town Is Paris When You're Young / Paris In The Spring / The Last Time I Saw Paris / April In Paris; 8. Let's Take A Walk Around The Block; 9. Don't Worry About Me - Rosemary Clooney; 10. You're A Sweet Little Headache - Bing; 11. Summertime; 12. Let's Call The Whole Thing Off; 13. People Will Say We're In Love; 14. As Long As I Live - Rosemary Clooney; 15. Hey Look Me Over; 16. They Can't Take That Away From Me; 17. Our Love Affair - Rosemary Clooney; 18. Let's Put Out The Lights
- Unless otherwise stated all songs are sung by Bing and Rosemary Clooney

The "Rosie and Bing" CD is about identical to "Bing Crosby and Rosemary Clooney: Hey Look Us Over" (Jasmine 318--UK) reviewed in the July 1994 issue of BINGANG. If you missed that CD, this would be a good addition to your collection.

Most of the tracks on the next disc--"Bing Crosby at His Best"--(Pickwick-1128-2) were issued on Laserlights--15411--"Bing Crosby--A Visit to the Movies"--in 1991. Two tracks (Love Is Blue and Where the Rainbow Ends) are not included in the re-issue, and one track (I Called You "Sunshine") is added. If you are determined to collect all Bing tracks on compact disc, you should purchase this particular CD as the added track was written by the orchestra leader and disc producer, "Bugs" Bower!! Do not confuse it with "Sunshine"--written by Irving Berlin and included in the "Bix n' Bing" CD issued in the 80s.

Bing Crosby at His Best (Pickwick-1128-2)

\$ 6.98

1. Talk To The Animals (Leslie Bricusse) EMI Hastings Music Corp.
2. Ding Dong The Witch Is Dead (E. Harburg, H. Arien) EMI Leo Feist, Inc.
3. Chim Chim Cheree (R. M. Sherman, R.B. Sherman) Wonderland Music Co.
4. (I Called You) Sunshine (Bugs Bower, Jack Wolf, John Howard) Moorbar Music, Nancy Music, Integrity Music
5. High Hopes (Sammy Cahn, Jimmy Van Heusen) Maraville Music



6. Thoroughly Modern Millie (Sammy Cahn, Jimmy Van Heusen) Northern Music
7. My Friend, The Doctor (Leslie Bricusse) Hastings Music
8. Up, Up And Away (Jim Webb) Jonathan Tree Music
9. Putt The Magic Dragon (Peter Yarrow, Leonard Lipton) Pepamar Music
10. What's More American (Kadish Millett) Moorbar Music

A final item is the decision of Radio Yesterday to issue "The Best of Old Time Radio" on compact discs, as well as cassette. The price is \$16.95 for two 30-minute shows or for one 60-minute program.

I ordered one CD to test the quality, and have a mixed reaction. Track 1 was a Command Performance, AFRS #104, and the surface noise was quite pronounced. Track 2 was a "25-Year Salute" to Bing (1/9/51)--an electrical transcription by Bill Morrow and Merto McKenzie. The sound on this track was quite acceptable.



If you are interested, I suggest you request a catalog from RADIO YESTERYEAR, BOX C, SANDY HOOK, CT., 06482-0847. Phone 1-800-243-0987. Fax (203) 797-0819. There are some 26-plus programs with Bing as host or as a guest, and more will be issued in the future.

Before we leave the compact discs, I want to share with you a review of the "Bing Crosby and the Andrews Sisters" CD which appeared in the 2/14/97 issue of the L.A. Times.

F26 FRIDAY, FEBRUARY 14, 1997

Andrews Sisters, Crosby Make for Fun Match

THE VAULTS CD REISSUES

★★★★
**BING CROSBY AND
THE ANDREWS SISTERS**
"Their Complete
Recordings Together"
MCA



The Andrews Sisters, the female pop vocal trio of the late '30s and '40s, may be known best today as the group that originally did "Boogie Woogie Bugle Boy," one of Bette Midler's signature tunes.

And the reference point isn't a bad one.

Patty, Maxene and LaVerne Andrews didn't tell Sophie Tucker jokes or dance about in mermaid costumes à la the party-minded Midler, but one of the most appealing elements in their music was a liberating sense of fun.

"Bugle Boy" (in 1941) and the equally delightful "Rum and Coca-Cola" (which spent 10 weeks at No. 1 in 1945) were only two in the Andrews Sisters' flock of hits. Furthermore, the sisters took part in several hit collaborations, from "Civilization (Bongo, Bongo, Bongo)" with Danny Kaye to "The

The Andrews Sisters and Bing Crosby produced 52 recordings and almost half were hit singles.

Wedding Samba" with Carmen Miranda.

Mostly, however, they teamed up in the studio with Bing Crosby, the legendary crooner who was Frank Sinatra's idol and the most popular singer of his era.

Most of their collaborations were with Bing Crosby, the legendary crooner who was Frank Sinatra's idol and the most popular singer of his era.

Even though the sisters already had racked up a dozen Top 10 hits by the time Jack Kapp of Decca Records asked them to record with Crosby in the late '30s, they were so intimidated by the idea that,

Maxene said, it was like being asked, "How would you like to meet God?"

Whatever their nervousness, the teaming worked beautifully, producing 52 recordings over the next dozen or so years, almost half of them hit singles.

Though Crosby and the Andrews Sisters recorded some ballads, the main feeling you get from this two-disc set is of how much fun they seemed to have together, and how playful so many of the numbers are.

The tunes range from the lilting "Ciribiribin" and various Christmas tunes, to such spirited patriotic numbers as "A Hot Time in the Town of Berlin," to Harold Arlen and Johnny Mercer's marvelous "Ac-Cent-Tchu-Ate the Positive." Most of the tracks feature Vic Schoen and his orchestra.

Even though many of the themes and arrangements are dated, the interaction between Crosby and the sisters is so warm that the recordings remain wonderfully appealing.

—ROBERT HILBURN

Albums are rated on a scale of one star (poor), two stars (fair), three stars (good) and four stars (excellent).



The USGA Museum and Library recently acquired a caricature of everyone's favorite golfing crooner, Bing Crosby. The original pen and ink drawing, which measures 15 inches by 10 inches, was created by renowned illustrator Al Hirschfeld. Hirschfeld is best known for his nearly 60-year relationship with The New York Times. His ability to capture theatrical personalities through simple lines and symbols has landed his work in the collections of the Metropolitan

The review from the Los Angeles Times on the previous page is particularly noteworthy for several reasons:

- The Times seldom reviews any "easy listening" recordings--particularly Bing's.
- This CD got a top 4 stars (excellent) rating.
- Robert Hilburn, who wrote the review, is one of the toughest critics on the Times entertainment staff.

But Beautiful

Introduced by Bing Crosby in the film The Road To Rio, this poignant song has been recorded by the likes of Frank Sinatra, Margaret Whiting and Art Lund. Other hits penned by the songwriting team of Burke and Van Heusen include "Swingin' On A Star," "It Could Happen To You," and "Moonlight Becomes You."

WORDS BY JOHNNY BURKE
MUSIC BY JAMES VAN HEUSEN



Bing Crosby and The Andrews Sisters in The Road To Rio

Bing Crosby Movie Posters

Gorgeous photographic reproductions of Bing Crosby movie posters. Most are size 11"x17", unless noted. New ones keep coming in, so here is the latest check list.

MACK SENNETT SHORTS
SING, BING, SING
HERE IS MY HEART
SHE LOVES ME NOT
WE'RE NOT DRESSING
COLLEGE HUMOR (11x14")
MISSISSIPPI
ANYTHING GOES
DIXIE -- original one sheet.
RHYTHM ON RIVER (11x14")
BIRTH OF THE BLUES
CONNECTICUT YANKEE
ROAD TO UTOPIA
WHITE CHRISTMAS
BLUE SKIES
ROBIN AND SEVEN HOODS
HIGH SOCIETY
1947 PHOTOPLAY Cover
"She Loves Me Not" sheet music (color portrait of Bing with guitar) (11x14")



Videos still available:
(Free shipping in USA)

"On the Road with Bing and Bob" \$24.95
"Bing at Sennett, Vol. 1" \$24.95
"Bing at Sennett, Vol. 2" \$24.95
"Bing Crosby Surprise Package" \$30.00
"Bing's Road to Hollywood" \$29.95

Festival Films has released the fifth video in their outstanding series of rare items from Bing's Hollywood career--"Bing's Road to Hollywood." This video one of, if not the best, of the series includes the 1933 Paramount short, "PLEASE" in its entirety. Our thanks to member Ron Hall, President of Festival Films, and his associates, Bob Flores and George McCabe.

Ron indicates that Festival Films also has some new Bing Crosby Movie Posters as listed here.

Prices:

1 poster: \$15 plus \$3 shipping.
2 posters: \$15/ free shipping.
3 or more: \$13 each/ free shipping.
I need to charge exact shipping on overseas orders. Satisfaction guaranteed! Posters come in plastic sleeves.

Festival Films

6115 Chestnut Terrace
Shorewood, MN 55331
phone or fax: (612) 470-2172

VISA, Mastercard
or personal checks

All in all, some excellent material to help us celebrate Bing and remember the 20th anniversary of his passing.

Charlie

Charles Baillie
Editor, BINGSINGS
118 W. Las Flores Ave.
Arcadia, CA 91007
(818) 446-2246

BITS OF BING

The following CDs have one or more tracks by Bing—for the really dedicated!

TRADITIONAL HOLIDAY CLASSICS. Kroger R96-4090-SP. MSD 30067. MCA Special Products. 8 tracks. 1 w/Bing. Silent Night. \$6.49.

JINGLE ALL THE WAY. CEMA 521-17750. 10 tracks. 1 w/Bing. I Wish You A Merry Christmas. \$6.99.

HAPPY HOLIDAY. Special Music Co. SCD-4605. 12 tracks. 4 w/Bing. Rudolph The Red-Nosed Reindeer/Jingle Bells/The Christmas Song/White Christmas. \$4.98.

JAZZ DUETS. Time-Life Music Series. (Book and disc). 12 tracks. 2 w/Bing. An Apple For The Teacher (w/Connie Boswell)/Is You Is Or Is You Ain't My Baby (w/Andrews Sisters). \$16.99.

THE WAR YEARS. Intersound CDC-1045. 4 CDs. 40 tracks. 2 w/Bing. Sunday, Monday, Or Always/Shoo Shoo Baby. \$29.99.

VIVA CUGAT. Xavier Cugat. Good Music Co. #172825. 24 tracks. 1 w/Bing. You Belong To My Heart. \$13.99.

CLOSER THAN A KISS. Crooner Classics. Rhino R2-72515. 16 tracks. 1 w/Bing. Around The World. \$11.99.

CIGAR CLASSICS. Hiped HIPD-40037. 14 tracks, 1 w/Bing. Don't Fence Me In (w/Andrews Sisters). \$8.99.

THANKS FOR THE MEMORIES. Music Club MCCD-164. 18 tracks. 1 w/Bing. Changing Partners. \$12.99.

BLUES IN THE NIGHT. Johnny Mercer Song Book. Verve 314-553-268-2. 16 tracks. 1 w/Bing. Jeepers Creepers. \$11.99.

YES SIR, THAT'S MY BABY. Songs of Walter Donaldson. 16 tracks. 1 w/Bing. Mr. Meadowlark (w/J. Mercer). \$11.99.

3-D SOUND—THE JAZZ VOCAL COLLECTION. Avid AMSC-568. 23 tracks. 2 w/Bing. And So Do I (w/Frances Langford)/Pennies From Heaven (w/F. Langford and Louis Armstrong). \$15.99.

HIGH HOPES—SONGS TO LIFT YOUR SPIRITS. K-Tel 3492-2. 9 tracks. 1 w/Bing. Blue Skies. \$9.99.

LOVEBIRDS. 18 Classical Duets. Music Club MCCD-231. 18 tracks. 1 w/Bing. Fancy Meeting You Here (w/Rosemary Clooney). \$12.99.

AMERICAN LEGENDS—DUKE ELLINGTON. Laserlight 12-731. 12 tracks. 1 w/Bing. St. Louis Blues (Bing with D. Ellington Orch.) \$5.99.

AMERICAN LEGENDS — ETHEL MERMAN. Laserlight 12-731. 12 tracks. 1 w/Bing. You're The Top (duet with E. Merman). \$5.99.

THE GREAT ENTERTAINERS. Intersound CDC-1090. 4 CDs. 40 tracks. 1 w/Bing. Temptation. \$29.99.

15 SONGS FOR A MERRY CHRISTMAS. CEMA S21-57212. 15 tracks. 1 w/Bing. Hark The Herald Angels Sing/It Came Upon A Midnight Clear. \$5.99.

25 ALL-TIME HOLIDAY FAVORITES. CEMA S21-17764. 25 tracks. 2 w/Bing. Same as above + Pat-A-Pan/While Shepherds Watched Their Flock By Night. \$6.99.

CHRISTMAS MEMORIES. Time-Life #HD1161. 15 tracks. 1 w/Bing. Round And Round The Christmas Tree. \$16.98.

THE TIME-LIFE TREASURY OF CHRISTMAS. #3541-2. 2 CDs. 45 tracks. 1 w/Bing. White Christmas. \$26.98.

THE GREATEST SONGS OF CHRISTMAS. 3-CD set. GSC Music #18119. 65 tracks. 1 w/Bing. I Wish You A Merry Christmas.

WOODY HERMAN — AT THE WOODCHOPPER'S BALL. ASV CD AJA-5143. 25 tracks. 2 w/Bing. I'm Thinking Tonight Of My Blue Eyes/The Whistler's Mother-In-Law.

BANDS OF THE 20'S. Intersound 3555. 15 tracks. 1 w/Bing. Side by Side (Rhythm Boys w/Paul Whiteman). \$12.99.

BEST OF THE BIG BANDS MALE SINGERS. Ranwood 7050-2. 20 tracks. 1 w/Bing. Great Day (w/Paul Whiteman). \$13.99.

THE HOLLYWOOD MUSICAL—1927-1945. (Original versions). 3 discs. Chansons Cinema CIN-017/018/019. 70 tracks. 7 w/Bing: A Bench In The Park (Rhythm Boys)/Dinah/Temptation/Goodnight, Lovely Little Lady/Sweet Leilani/White Christmas/Swinging On A Star. \$53.99.

THE BEST OF CHRISTMAS. Capitol CDP-7-97458-2. 20 tracks. 1 w/Bing: Do You Hear What I Hear? \$9.99.

CHRISTMAS WITH BING, NAT AND DEAN. CEMA 521-17742. 10 tracks. 4 w/Bing. I Wish You A Merry Christmas/Pat-A-Pan/While Shepherds Watched Their Flocks By Night/What Child Is This/The Holly And The Ivy/Hark The Herald Angels Sing/It Came Upon A Midnight Clear. \$6.99.

Swaps and Such

WANTED: The video tape "Bing Crosby: Hollywood's Greatest Entertainer" (Goodtimes #8290). Mary L. Montalto, 945 Riverside Dr. #21D, Methuen, MA 01844.

I AM LOOKING for Bing 78s on the following labels: Banner, Conqueror, Okeh, Oriole, Romeo and Vocalion, also V-Disc 28, Harmony 1003, Sentry 4012 and selected Deccas (26). I am also looking for the following 10" Decca LPs: DL-5042, DL-5272, DL-5302, DL-5310, DL-5351, DL-6001. Cassette tapes sought for KMH, Woodbury, Music That Satisfies, and Ford Road Shows. Details upon request for both record and radio wants. Tim Morgereth, 5 Beach Drive, Baltimore, MD 21222.

WANTED: LP record "The Last Chapter." George L. Connors, 19 Skycrest Ave., East Providence, RI 02914, (401) 434-8442.

WANTED: Good, clear copies of recorded poems by Bing: "Around the Corner," "If," "The Singers", "Lucy Gray," and "The Slave's Dream." Samuel H. Fleshman, 50139 McKenzie Hwy., Vida, OR 97488-9712.

WANTED: Would like to hear from someone who has all the episodes of "The Bing Crosby Show" TV sitcom. Bill Sova, 329 Palmer Terrace, Mamaroneck, NY 10543.

WANTED: "How the West Was Won" set (Victor LOP/LSO-6070); "Through the Years, Vol. 3" (Limited Editions Club JGB-1008); "If I Could Sing Like Bing," by Dean Martin; and "Portrait of Bing," by Leroy Holmes Orchestra. Dennis Nale, 3335 Latham Drive, Dallas, TX 75229-3847.

FOR SALE: Bing Crosby LPs (all duplications), also several Al Jolson LPs, some sealed. Stanley F. Wayman, 18 Beckerle St., Danbury, CT 06811.

FOR SALE: Many of Bing's Decca 78s and LPs. Conrad S. Javier, 107 Cherry Rd., Syracuse, NY 13219.

WANTED: December 1990 and December 1991 issues of *Bingang*. I need these to complete a bound volume. Vern Vasey, 15465 S.W. Oaktree Ln., Tigard, OR 97224.

WANTED: Video tape of roast of Bob Crosby and his wife June. Francis Lucas, 5100 Fairview Drive, Austin, TX 78731-5426.



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830pm - 11pm

Jazz, Pop and Swing Music of the 20s - 40s
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Eugene, OR 97401
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Your Host
Lloyd Zimmer

(Member of Club Crosby)



OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS & COLLECTORS SOCIETY
236 Andrieux St.
Sonoma, CA 95476. E-mail: ERINSSME@aol.com

INTERNATIONAL CROSBY CIRCLE (U.K.)
F. B. Wiggins, U.S. Representative
5608 North 34th St.
Arlington, VA 22207

OTHER FAN CLUBS OF INTEREST

INTERNATIONAL AL JOLSON SOCIETY
933 Fifth Ave.
Prospect Park, PA 19076
E-Mail: AJS1PRES@aol.com

INTERNATIONAL SINATRA SOCIETY
P. O. Box 7176
Lakeland, FL 33807-7176

EDDIE CANTOR APPRECIATION SOCIETY
P. O. Box 312
Mount Gay, WV 25637
E-mail: ecantor@aol.com
E-mail for president: sheilar@swvcc.wvnet.edu

MILLS BROTHERS SOCIETY
c/o Daniel Clemson
604 N. Market Street
Mechanicsburg, PA 17055-2727
E-mail: millsbro@epix.net

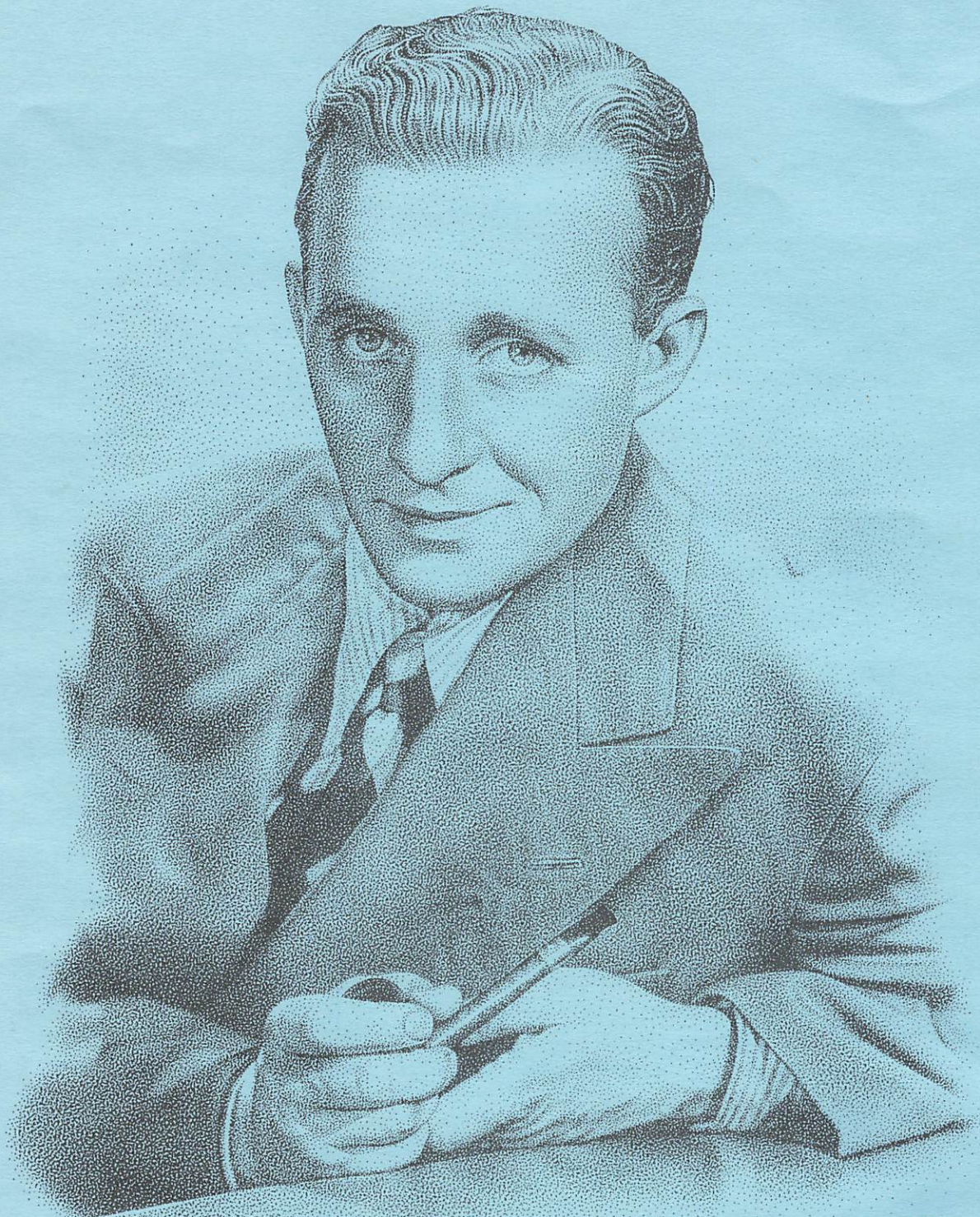
DICK HAYMES SOCIETY
c/o Roger L. Dooner
2951 Tyler St., NE
Minneapolis, MN 55418

PEGGY LEE FAN CLUB
c/o Ray Richards Allen
P. O. Box 20006
New York, NY 10025

PERRY COMO CIRCLE
Martha Gerhard, President
943 Crawford Street
Bethlehem, PA 18017

NATIONAL ASSOCIATION OF FAN CLUBS
P.O. Box 7487
Burbank, CA 91510. E-mail: LKNAFC@aol.com

Some back issues of *Bingang* are still available.
Send SASE for list.



J. Oye '75